

APRIL-MAY 1977

\$1.00

# Crafts 'n Things



**Clay sculpture –  
without a kiln**

**Rosemaling – technique  
and designs**

**Pom-pom craft –  
fun for everyone**

**Cake decorating**

**Inlaid wood**

**Mini birds**

**net**

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# MAKE EXTRA MONEY AT HOME IN ODD HOURS

Any Fabric?  
ALL Fabrics!  
Any Pattern?  
ALL Patterns!

Let Martha and me show you how you can make up to \$10 in an hour  
after you master a few simple secrets of the Fabricon Method

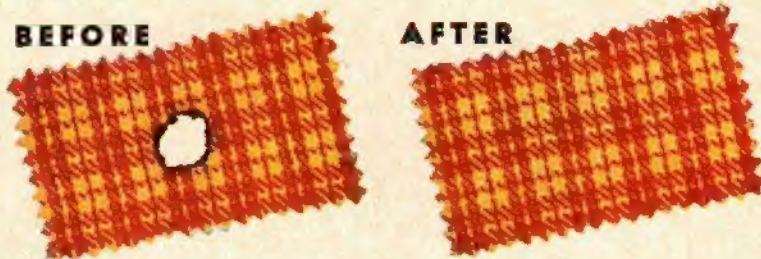


Martha and I originated the Fabricon Method of Invisible Reweaving. We have shown the road to spare time income to hundreds of men and women.

## INVISIBLE REWEAVING

BEFORE

AFTER



**Only Two \$5 Jobs a Day at Home Pay You  
\$240 a Month—ALL PROFIT!**

Can you imagine the money you'll earn in your town, right in your own home, taking care of the demand for INVISIBLE WEAVING? Now, we'll show you all you need to know to do professional jobs in reweaving burns, tears, rips and other damages in suits, coats, dresses . . . making them like new. And this work brings \$5, \$10, and even more on a single job.

Right now, let us send you free information telling you everything you need to know to get started in this exciting, interesting, and profitable field. Invisible Reweaving is not a new business. It's been going on a long time. The need for this service arises every day. The big news is that right now the knowledge and secrets of this skill are available to you.

### JOB AND PROFITS COME TO YOU

Successful Fabricon Invisible Reweavers report that there is no worry about getting enough work to keep busy for as many hours as they want to work. In many cases, there will be no need for you to leave your home or call on anyone to get the work. Jobs come to you. AT OUR EXPENSE, we will tell cleaners, laundries, clothing stores and other business firms in your own town that you do this work and are ready to handle their jobs . . . and once they learn that you are the Invisible Weaver in your

town or neighborhood, jobs will come to you almost automatically. The useful service you offer will always be in demand. Prices in big cities for Invisible Reweaving are high—in small towns this service is usually not available. As an Invisible Reweaver you will be able to fill these needs, do better work at lower prices . . . and much faster, too. Invisible Weavers in all parts of the country are reporting earnings up to \$10.00 in an hour . . . and some say they have more work than they can handle.

### MAIL COUPON FOR FREE DETAILS

Only recently have the closely kept secrets of reweavers been made available to ambitious folks through the world-famous Fabricon Method. Practically everywhere more women and men, too, are needed to fill the demand. If you want to do this work, have normal use of hands, good eyesight with or without glasses, you'll find it simple, easy, fascinating to learn and to do Fabricon overlay reweaving . . . and immensely profitable. Without interfering with your present occupation—without leaving your own home, you may add as much as \$240 a month (some do even better) to your present income. An ideal hobby and source of profit for retired and older persons. No experience necessary, education is not important. Some high-

earning Fabricon Reweavers did not even complete grade school. Here's work you can do in your spare time, without leaving your home—that in a short time may create for you a growing business that can pay you well for many, many years. Don't turn the page before you fill out the coupon at the right which will bring you quickly all the facts, all the information, all the details about the secrets of invisible reweaving—free and without obligation. This is the opportunity you may have been looking for to solve your money problems.

*Ken Watson*

FABRICON COMPANY, Dept. 942  
An International Home Study School  
2021 Montrose Ave., Chicago, Ill. 60618



Mrs. Virginia Warehime used her Fabricon reweaving earnings to help put her two boys through college. "Comfortable" Mrs. Warehime says, describes her personal and financial feelings since she started her Fabricon business.



Mrs. Betty Sheppard, a widow in the State of Alaska, has been a Fabricon Invisible Reweaver for more than three years. She makes approximately \$350 to \$400 a month, doing this fascinating work.

Mrs. Erdmann, a part time Fabricon Invisible Reweaver for the past 9 years, started making good money within one month after receiving the course. She says, "Just recently we moved from Fond du Lac, Wis., to Arvada, Colorado, and found the demand for Reweavers is even greater here."

Even a small job  
can bring \$5.00 for  
about 30 minutes work.

## How about KNITS?

Now, INVISIBLE  
REKNITTING, too!

Now, the secrets of Invisible Reknitting are offered with the famous Fabricon Invisible Reweaving home study course.

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No Salesman Will Ever Call.  
Mail Coupon Today.

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FREE and without obligation, send me complete details of the Fabricon Reweaving . . . Reknitting, too . . . opportunity in my community. No salesman will ever call—everything comes to you free by mail!

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Print Address \_\_\_\_\_

Print City \_\_\_\_\_ State \_\_\_\_\_ Zip \_\_\_\_\_



## EDITOR'S CORNER

### Become Your Own Designer...

After going through the day's mail and typing up the Table of Contents for this issue, something suddenly came to mind. Many letters ask for instructions and patterns for making a variety of things. In many instances, the means for making what you want are right at your fingertips.

For example, one reader wanted to know how to make a pom-pom poodle. All you have to do is find a picture of a poodle that you like (from a coloring book or magazine) and trace it. Then, just adapt the instructions in the pom-pom article to make your poodle for a picture, a pillow cover, or whatever.

The "Make 'n Bake" article is another goldmine. Using the techniques described in the article, such as for making the squirrel, you could make a school mascot (like a bulldog) for a child or friend. Or, you could make the perfect gift for that collector you know who has a penchant for owls, turtles or frogs!

"Inlaid Wood" could also be adapted to your needs. Take a picture of a figure or scene that you like (even something as simple as a single rose), trace it, and break it up into sections to make with wood veneer pieces.

"Crafts 'n Things" is really just a starting point. With instructions and items that demonstrate the technique, we try to teach you a craft. Then, we hope you will carry it a step further and start your own designing. Why not try it? There's a great deal of pride in making something yourself — and even more when it's entirely your own creation!

*Kay Dougherty*

## Cock-A-Doodle-Dandy & Dandy Mandy



Adorable Calico patchwork Rooster and Hen kits. Cock-A-Doodle-Dandy is a proud 18" tall while the lovely Dandy Mandy measures a feminine 16" high. Kits include calico fabric, buttons, pattern and easy-to-follow instructions. You add stuffing, cardboard circle and a little time.

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T.M.

Mail to: **Stitch 'n Stuff**  
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Please circle letter(s) and color(s) desired.

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| Pattern A, B, C, D, or E | \$2.00 ppd. |
| Each additional pattern  | 1.00 ppd.   |
| Kit for A, B, C, D, or E | 6.95 ppd.   |
| Each additional kit      | 5.95 ppd.   |

yellow, blue, pink, green, red  
(kit does not include batting)

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# Make someone happy...

Create these delightful bits of whimsy for your home and bring smiles to the faces of your family and friends. And, give gifts made with your own loving hands. It's so much nicer than anything you can buy!

**Pompon Peewees** — Make soft, cuddly little stand-up "pets" the children will adore. Add a charming touch to bedroom, bathroom, den or kitchen. Kit includes instructions, pompons, colorful pre-cut felt parts and non-toxic glue for creating all 5 Peewees. Largest is 4" tall.  
6304-Pompon Peewees Kit ..... 3.99

**Miniature Clocks** that really work! Everything included: pre-assembled movement, pre-cut wood, non-toxic glue and stain, gold-tone dial, chain and weights, brass-plated pendulum, cabinet window and wind-up key. Three handsome styles.  
6647-School Wall Clock ..... 9.49  
6407-Grandfather Clock ..... 68.  
6648-Mantel Clock.....

**Fluffy Magnetic Noteholders** — Four lovable 4" critters to stick on any metal surface. Just cut out felt backings as marked and glue on colorful pompons. Cut out happy features and glue them and the magnets on. Everything included.  
6022-Pompon Stick-on Kit (makes 4) ..... 2.79

**Doll Face and Torso** — Beautiful living doll's face of soft vinyl fits on neck of plastic torso. Face and arms move to any position.  
6478-Doll Face ..... 59c  
6479-Doll Torso, 4 1/2" (with arms) ..... 89c  
6731-Foam Backing Egg, 3 1/4" ..... 25c

**Craft Fur** — Use this plush, long-pile acrylic to style elegant coiffures for plastic bottle dolls (as shown) or make unique "doggy" covers for boutique tissue boxes ... even beautiful flowers. You'll love the brilliant colors and soft, luxurious feel.  
Craft Fur (9" x 12" sheet):  
5939-White ..... 5943-Blue  
5940-Yellow ..... 5944-Red  
5941-Orange ..... 5945-Brown  
5942-Green ..... 5946-Black  
6485-Pink ..... 6487-Beige  
6486-Blonde ..... 6488-Chartreuse  
} .98 each

**Dollmaking Books** — Filled with ideas and tips.  
356-Dolls on Parade ..... 1.50  
326-Lively Living Dolls ..... 1.25  
626-Living Dolls..... 1.25

**Red Heel Sock Toys** — Directions for this saucy monkey and roguish elephant with each order. All you'll need is scrap material for stuffing, needle, thread. Books below have more ideas.

5237-First Quality Socks..... 3 pr. 3.39  
5286-Midget Size Red Heel Socks..... 3 pr. 2.19  
5666-Red Heel Socks, slightly imperfect (sold only in dozen lots) ..... 12 pr. 7.69

**Sock Toy Idea Books** — What clever ideas!  
105-How to Make Sock Toys..... 1.50  
3-More Sock Toys You Can Make ..... 1.50

**Needlepoint Trinket Boxes** — Ready-to-finish wood boxes with your needlework framed on top. Hinges, trim, backing, canvas, yarn, glue, needle.  
6462-Floral Cameo (5" x 7") ..... 5.49  
6461-Lucky Ladybug (4 1/4" x 6 1/4")..... 4.99

**Paint Puffer** — Add to acrylic paint; make 3-D designs on fabric, wood, metal. Apply low heat in oven; paint rises like a cake! Non-toxic.  
6718-Paint Puffer (4 oz. bottle)..... 2.99  
6317-Acrylic Paint Set (5 colors) ..... 2.25



# Crafts 'n Things

APRIL-MAY 1977

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**PUBLISHER:**

Lyle Clapper

**EDITOR:**

Kay Dougherty

**ART DIRECTOR:**

Shirley Burgess

**COPY EDITOR:**

Nancy Tosh

**EDITORIAL STAFF:**

Norma Black

June Boyle

Clement Domes

Meredith Hultin

Marie Petersen

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**CIRCULATION DIRECTOR:**

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**ADVERTISING SALES MGR:**

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**SUBSCRIPTION MANAGER:**

Virginia Logsdon

**CHAIRMAN OF THE BOARD:**

John M. Clapper

**EXECUTIVE EDITOR:**

Edna N. Clapper

**MAILING ADDRESS:**

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Postmaster: Send Form 3579 to Crafts 'n Things, 14 Main St., Park Ridge, Ill. 60068.

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# **Swap 'n Share**

The "Swap & Share" section is designed to enable you to share ideas and to get answers to any questions you may have regarding crafts. We hope we'll hear from you. We'll answer as many questions as space permits. If we don't have the answer, we're sure one of our readers will. Send your ideas and questions to: Swap & Share, Crafts 'n Things, 14 Main Street, Park Ridge, Ill. 60068.

To all the wonderful readers of Crafts 'n Things who have written to me with questions on cleaning, preserving and collecting sea shells: you can get the "Book of American Shells" by R. Tucker Abbot at a library. Also, shell craft books can be found at most craft stores. We'll answer anyone who wishes to write, or who would like to swap shells or trade new ideas.

Thomas Chesebrough, Jr.  
Tom's Shells  
P.O. Box 1493  
St. Petersburg, FL 33731

How we do appreciate your help on shell craft questions! It's wonderful to hear from you.

I am always trying to find unusual crocheted patterns. I'll swap patterns or hand made crafts with anyone who has crochet patterns. Love your magazine!

Mrs. Peggy Barrett  
Box 660  
Baudette, MN 56623

I'm sure many of you will be interested in swapping craft patterns with Mrs. Barrett.

I'm interested in locating a source for purchasing plastic strips (like the ones you make by cutting up dry cleaners' bags) pre-cut and in quantity.

Does anyone know where the strips could be purchased?

Mrs. Rose Toering  
Rt. 2, Box 197C  
Bridgewater, SD 57319

We don't know of a supplier of these plastic strips. Maybe our readers can help.

I noticed in your "Swap 'n Share" column that someone was wishing for ideas using empty thread spools. My husband helped me make a very attractive plate rail using thread spools. Use a board about 4" wide for the shelf. Rout out a groove along the back, 1" from the edge, for the plates to rest in.

# NEW



**'76-77 Catalog**  
one of the  
**WORLD'S  
LARGEST  
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of arts, crafts & leather  
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**Skil-  
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Division**

**BROWN LEATHER COMPANY  
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JOPLIN, MISSOURI 64801**



Glue spools of equal height along the front edge of the shelf, about 3" apart. Glue a board the width of the spools across the tops of the railing. Stain and varnish the entire shelf, and it is ready to display your plates.

Mrs. Warren Knecht  
Rt. 5  
Enid, OK 73701

Doesn't this sound pretty!

For several years I have been trying to locate directions for baby articles, especially booties, that can be made from rayon crochet cord or similar cord. I can find directions only for those that call for 3-ply yarn. Do you know of any other available directions for these? I will be very happy to pay for them.

Mrs. H. S. Michelini  
2801 Sylvia Drive S.E.  
Decatur, AL 35603

If any of you know of such a pattern, Mrs. Michelini would love to hear from you.

Can any of your readers help me locate a pattern for a stuffed Pinocchio doll? Many thanks.

Mrs. Harry Eiche  
419 Pleasant St.  
Charlotte, MI 48813

We've never seen a doll like this, but it sounds cute, doesn't it? Readers, can you help?

I have had many good ideas from your readers in "Swap 'n Share" regarding arts and crafts. Now I need help. Does anyone know where I can find a dog pattern to make a pajama bag for my granddaughter? I would appreciate any information you can give. I made them with fur material.

Mildred E. Chapman  
1960 U.S. 19 S. Lot 256  
Clearwater, FL 33516

Perhaps other readers know where this pattern can be obtained and would let you know.

Two or three years ago I saw an afghan which was one large granny square. I have been trying to find the pattern, but have had no success. If one of your readers has the pattern, I would certainly appreciate a copy of it. I am a new subscriber to your magazine, and am really enjoying all of the crafts that are in each publication.

Mrs. Edward J. Waits  
1015 Martin's Lake Close  
Roswell, GA 30076

Hopefully, one of our readers can give you information about locating this pattern.

(Continued on page 65)

## FATHER'S DAY SPECIAL

### SIX DOLLARS OFF MANUFACTURER'S SUGGESTED RETAIL PRICE

SAVE



If you've been waiting to buy a Microflame Gas Welding Torch, here's your chance to save Six Dollars, and buy Dad a gift he will love.

This is the Torch that produces professional results for experienced and beginner handicrafters, and home repairmen alike. The Microflame Miniature Torch delivers a 5000° F., pencilpoint flame and is completely self contained. It's priced to sell fast, and designed to perform.

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See your participating dealer for specially marked, Father's Day packages, and save \$6.00. Offer good only through Father's Day.



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### TRIP AROUND THE WORLD — \$17.95

Quilt Kit No. QT200 — 8 vivid colors, red, pink, orange, yellow, white, blue, light green, dark green. Kit contains 1,575 pre-cut 2-1/2 inch squares to complete quilt top 70x90.



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Broken Star

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M32 Pink — 3 shades of solid color light, medium and dark.

M33 Blue — 3 shades of solid color light, medium and dark.

M36 Americana — Red, White and Blue.

M37 Harvest — Brown, Orange, Yellow.

### LONE STAR Quilt Kits — \$10.95 per kit

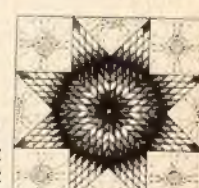
M10 Rainbow — Tints set in green, lime, yellow, light pink, pink, red, rose, pink, lt. purple, dark purple and blue.

M15 Americana — Red, white and blue.

M17 Harvest — Brown, orange, yellow.

M28 Pink — 3 shades of solid color light, medium and dark.

M29 Blue — 3 shades of solid color light, medium and dark.



Lone Star

**SATISFACTION GUARANTEED**  
Send cash, check or Money order with quilt kit number and we mail postpaid.

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## Make darlin' gifts, mobiles, toys & playthings...from pom-poms!



Zim's gorgeous new book, "Pom-Pom Parade" shows you how to produce dozens of delightful little pom-pom charmers. Complete full-color photos, patterns, and instructions are included in the book.

#PP-276 \$2.00



For "Pom-Pom Parade" and materials see your nearest craft dealer. If not available in your area, send \$5.00 for a starter package that includes the book and enough pom-poms, felt, eyes, wire and paws to complete 14 darling projects. With the materials provided you can make a large and a small monkey, a large and two small Koala bears, a hen and four chicks, two vultures and two raccoons.



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**ALL NINE PATTERNS ARE ONLY:**

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## Dates to Remember

*This section will include dates of demonstrations, workshops, conventions, or perhaps a special announcement that you would like to make for an event in your particular area.*

**MARCH 29 - APRIL 2. WATERTOWN, MA.** Watertown Mall Arts and Crafts Show. Open to all original art and sculpture with limited crafts. Fee \$60.00. Send photographs with request for application to: Mall Marketing Services, Inc., 1200 Massachusetts Ave., No. 42E, Cambridge, MA 02138.

**MARCH 30 - APRIL 3. AKRON, OH.** Fine Arts & Selected Crafts Show. At Rolling Acres Mall, 2400 Romig Rd. Hours: March 30 - April 2, 10:00 a.m. to 9:30 p.m.; April 3, 12:30 p.m. to 5:30 p.m. Fee \$60.00. For information contact: R & R Promotions, 990 Elmwood Rd., Cleveland, OH 44116.

**MARCH 30 - MAY 15. DALLAS, TX.** Two Centuries of Black American Art. At the Dallas Museum of Fine Arts.

**APRIL 1 & 2. CLEVELAND, OH.** Festival of Quilts & Country Market. At the Sheraton-Hopkins Hotel, located at Cleveland's Hopkins Airport. Admission: \$2.00 per person. \$1.00 for senior citizens and youths under 18.

**APRIL 13- 17. COZAD, NE.** Great Plains Creative Arts Camporee at Camp Comeca. Areas include woodlathe, ceramics and pottery, glass blowing, etching, quilting, leathercraft, silversmithing and many more. Classes held daily. For further information write: G.P.C.A.C., 714 E. Philip No. 304, North Platte, NE 69101.

**APRIL 16 & 17. ALEXANDRIA, LA.** Springtime Arts & Crafts Festival. At Louisiana's Hot Wells Resort, 20 miles west of Alexandria. Admission free. Contact: Red River Arts & Crafts Guild, P.O. Box 2028, Alexandria, LA 71301.

**APRIL 17. COZAD, NE.** Great Plains Arts and Craft Market at Camp Comeca. 10:00 a.m. to 5:00 p.m. \$7.50 for table space. Crafts auction in afternoon. For information write: G.P.C.A.C., 714 E. Philip No. 304, North Platte, NE 69101.

**APRIL 22 - 24. JASPER, AR.** Fourth Annual Spring Dogwood Trail Arts and Crafts Fair and Sale. At the Newton County Fairgrounds two miles south of Jasper on State Hwy. 7. For  
(Continued on page 58)

CRAFTS 'N THINGS



# Pom-pom Explosion

**GIRAFFE PICTURE.** This winsome pom-pom animal with felt features is a cheerful addition to any room.

**PANDA PILLOW.** Mounted on bright fabric, this pom-pom panda is just waiting to be cuddled.







*STRAW TOTE (above). Butterflies and blooms in a burst of colorful pom-poms are an eye-catching delight everywhere you go!*

*Pictured at right:*

*MERMAID PUPPET. A mysterious sea nymph made from pom-poms will enchant any little seafaring bloke.*

*CATERPILLAR "TAKE-HOME" PARTY FAVOR. Invite this dashing caterpillar gentleman to your next ball, and watch him wriggle his way into each little heart!*

*SURPRISE BUNNY PUSHUP TOY. Now you see it, now you don't. The youngsters will enjoy playing with this pom-pom toy.*



# Pom-poms







# Pom-poms

## General Instructions

Using either commercial or homemade pom-poms, you can create amusing and useful items.

Commercial pom-poms are wrapped with wire in the center. When sewing them together, go through the middle of the circle of wire.

To make your own pom-poms, cut a strip of cardboard one half the size pom-pom you are making and place a piece of yarn along the cardboard. Wind the yarn around the cardboard strip about 80 times. Then, gather the loops together with the piece of yarn and tie tightly, removing the cardboard at the same time. Cut the loops and clip the ends as evenly as possible. Shake to fluff out the pom-poms.

Heavy-bodied craft glue is used throughout to glue one item to another — pom-poms on fabric, or sequins on pom-poms, for example.

## Giraffe Picture

You can make this cheerful giraffe with about 75 pom-poms, 3/8" in diameter, in yellows, golds, and browns.

Place a fabric piece, about 12" x 20", on a piece of cardboard, about 10" x 18", taping the sides of the fabric

down on the back of the cardboard. Using dressmaker's carbon, trace the giraffe pattern (page 14) onto the center of the fabric piece. Cut out the head and tail pieces from yellow felt and use a fine tip felt marker to draw the features. Glue the pieces in place. Then, glue on the pom-poms, following the photograph on page 9. Now you are ready to frame the picture any way you like, with wood or cardboard.

## Panda Pillow

For this cuddly pillow, you'll need 110 pom-poms: 50 white (W) ones, 48 of 1" and 2 of 3/8"; and 60 black (B) ones of 3/8".

Using dressmaker's carbon paper, trace the pattern given on a small pillow, ready-made or homemade.

Follow the pattern guide or the photograph on page 9 when gluing on the pom-poms. Glue the eyes on first. Then, glue on the black pom-poms around the eyes. Glue on the nose and the ears and, lastly, the white pom-poms for the face. Cut pieces of black yarn to make the mouth and glue in place on top of the white pom-poms to complete the panda.

## Tote Bag

For this "butterfly on a flower" design, you'll need about 169 pom-poms,

3/8" in diameter: 40 green, 35 orange, 22 blue, 20 yellow, 16 pink, 15 red, 12 gold, 8 brown, and 1 black.

Glue the pom-pom design shown below onto a straw or canvas tote. Use the photograph on page 10 for color placement. Cut pieces of black yarn for the butterfly's antennae and legs, and glue in place. For the butterfly's eye, glue on a sequin and you're all set for spring and summer.

## Mermaid Puppet

To make this puppet, you'll need 17 pom-poms: 3 green of 2", 4 green of 1 1/2", 2 green of 1", 4 green of 3/8", and 4 blue of 3/8"; a 2 1/2" plastic foam ball; craft fur; green yarn and a large darning needle.

Fig. 1. For the body and tail fin, tie a knot at the tail end and sew through the center of the pom-poms, as shown, starting at the bottom and working on up. Repeat for the other tail fin. Leave a length of yarn at the top of the body for attaching the head.

Fig. 2. Sew the arms through the top 2" pom-pom in the same manner you sewed the body.

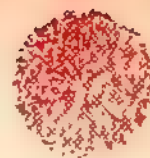
For the head, roll the foam ball along the edge of a table, pushing gently for a slight indentation. This will form the eyes and the cheeks. Press the base of the head to flatten slightly at chin line. Make a hole through the center of the ball with a knitting needle. Paint the entire ball in a flesh tone. After the paint has dried, thread the length of yarn from the top of the body up through the head hole with a large darning needle.

Fig. 3. For the hair, cut the craft fur into three pieces: 1" x 5", 1 1/2" x 5", and 2 1/2" x 7". Pin the craft fur hair to the head, beginning with the 1" x 5" piece around the bottom. Pin the 1 1/2" x 5" piece on top, overlapping the bottom piece. Then, invert the 2 1/2" x 7" piece, and pin it to the top of the head, making a straight, center part in the "hair." Turn this strip down and brush all layers to style hair-do.

Fig. 4. Paint on the eyes and mouth (shown actual size), and glue on a bead or pearl for the nose. For imitation shells, cut sunburst sequins into fourths and glue on the body at random, applying the glue with a toothpick. String a pearl necklace and tie it around the mermaid's "neck." Then,







tie the piece of yarn at the top of the head around a dowel or pencil, and glue to hold.

### Party Favor

Caterpillar favors turn a birthday party into something very special. They're so easy to make, you might even enlist the help of the birthday boy or girl.

For this caterpillar favor, you'll need 7 pom-poms: one 1½" pom-pom for the head, six 1" pom-poms for the body, and one 3/8" pom-pom for the tail, of any color you like.

With yarn and a large darning needle, sew the pom-poms through the center, tying a knot at the tail end. Glue plastic "moving" eyes and a felt mouth to the head. A little plastic top hat glued to the top of the head adds a final touch of whimsy. Attach the pom-pom caterpillar to the side of a nut cup with a paper clip.

### Bunny Pushup Toy

For this toy, you'll need three 2" pom-poms, bump chenille, straight chenille, fine spool wire and a cardboard can about 2½" x 6", such as from croutons.

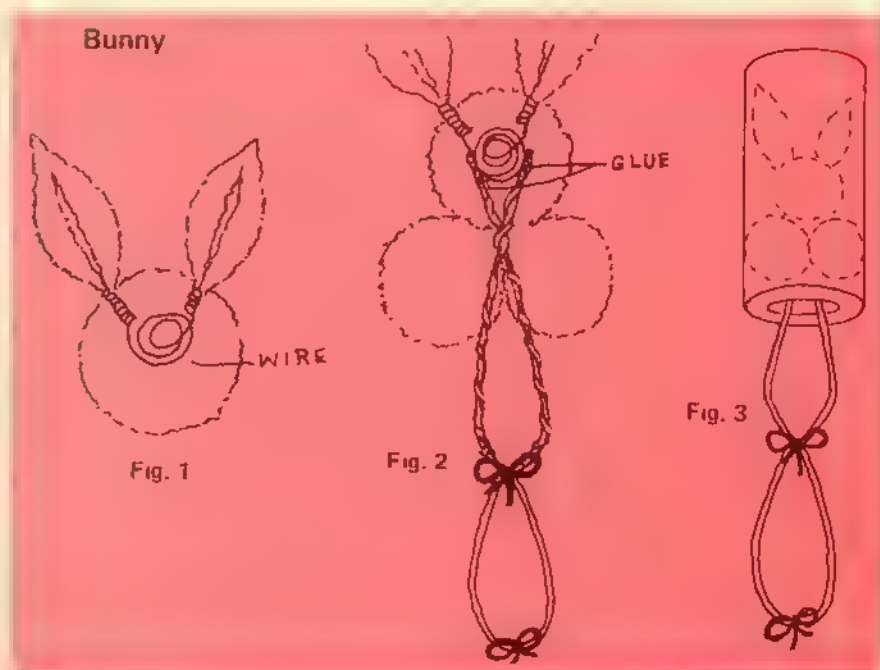
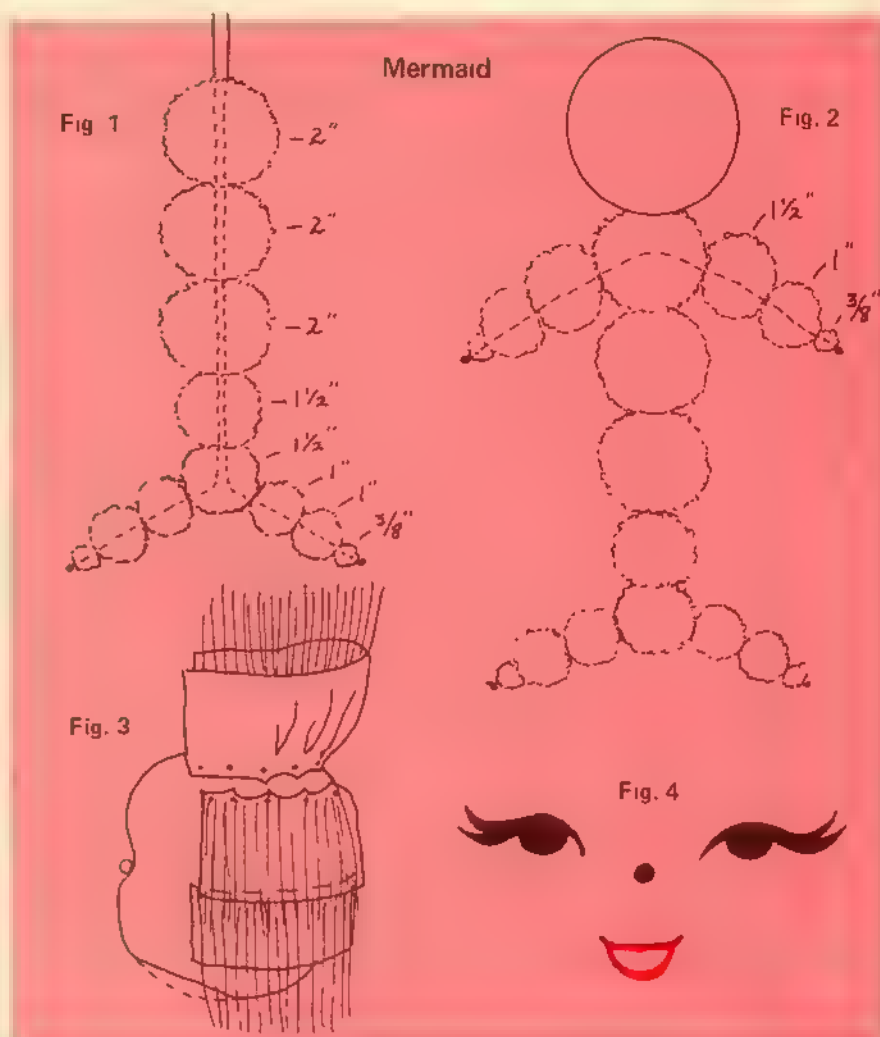
**Fig. 1.** For each ear, fold 2-bump piece of bump chenille in half. Wrap ends together with wire; wrap extending wire around center of 2" pom-pom.

**Fig. 2.** For the top part of the handle, twist two chenille stems together for extra strength; form into a loop, and twist together 1" from the ends. Insert and glue the ends into the head, as shown. Shape another chenille stem into a loop, and twist the ends around the bottom of the first loop, to extend the handle. Tie a yarn bow around the center and bottom of the handle. For the body, glue two 2" pom-poms on each side of the handle.

Glue on features; "moving" eyes, a felt mouth, and a pom-pom nose.

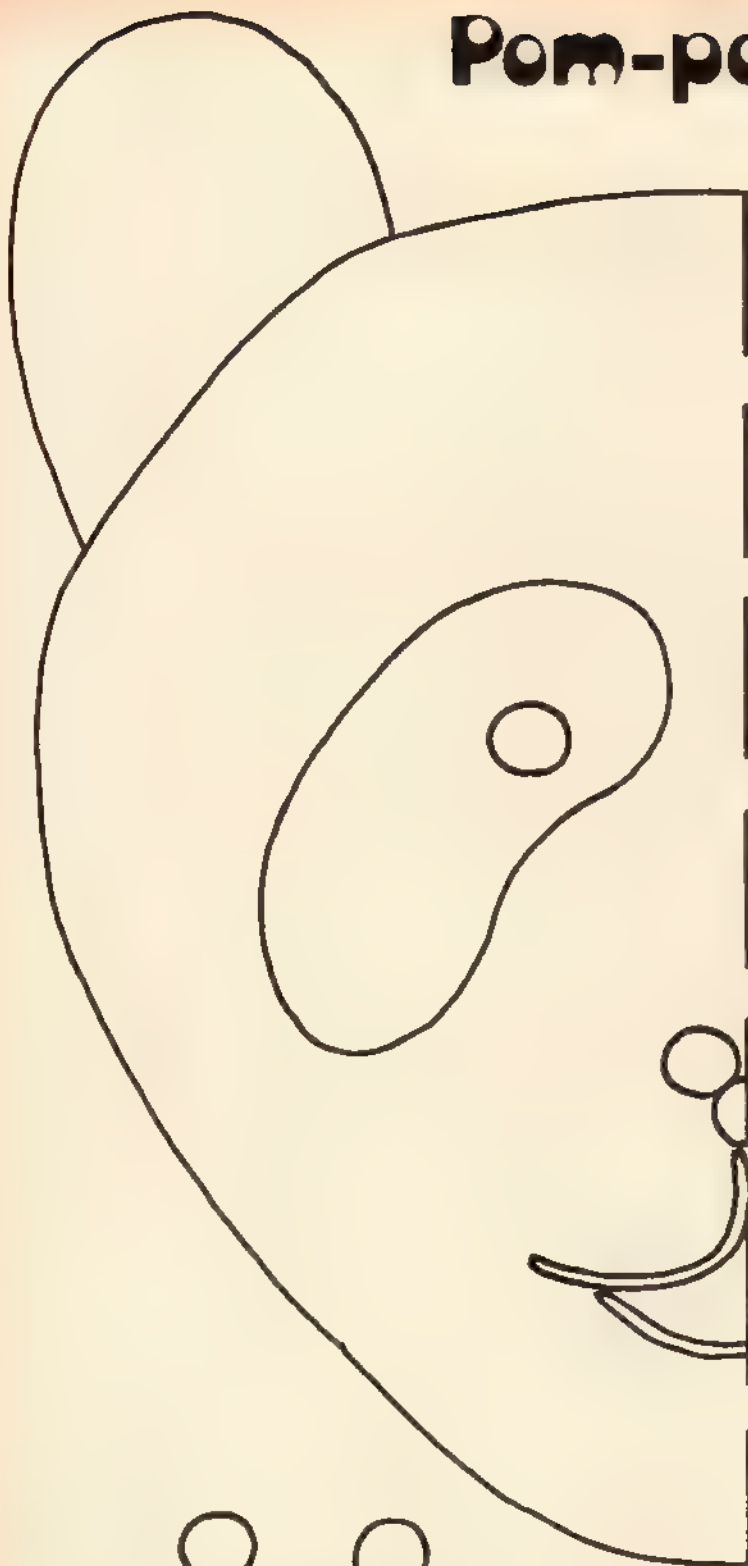
**Fig. 3.** Remove the top and bottom of the cardboard can. Cut a cardboard circle to fit one end, and cut a slot in the circle to insert the handle of the puppet. Glue the circle to the bottom of the roll. Cover the roll with wrapping paper or adhesive-backed paper.

Then, insert the puppet into the cardboard roll, pushing the handle down through slot. To play, push bunny up and down with the handle.





# Pom-poms



Place on Fold for Full Pattern



Join Pattern  
on Dotted Line



Join Pattern  
on Dotted Line



# If your child is a poor reader

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Mrs. J. J. Webb, Napa, Cal. writes, "After sending my 10 year old son to Special Reading School at \$12.50 per hour, spending \$700 on this tutoring, I saw your ad and sent for *The Sound Way to Easy Reading*. In only 8 weeks he learned more from your course than from his Special Reading School. I am thrilled to see how well he reads."

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The records *drill him in the sounds of the 26 letters in the alphabet* and their blends. Once he learns the 123 basic phonics sounds in this course he can read up to 85% of the words

in the English language. It works for children of all ages—in the earliest grades, and even in high school.

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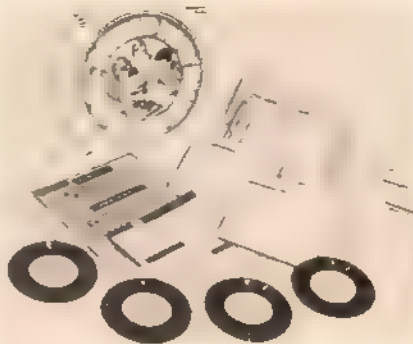
In a pilot study by university psychologists, children gained up to a full year's grade in oral reading skill after only 30 lessons with *The Sound Way to Easy Reading*.

A semester-long study involving 214 pupils in 4 Chicago schools proved that the classes given *The Sound Way to Easy Reading* showed marked improvement in reading and spelling over the control groups.

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## Hobby Show Wrap-up

by Kay Dougherty, Editor

Take a large convention hall, mix in over 400 exhibitors setting up booths, add all the noise of hammering, shouting and dropping of boxes, top off with the frantic search for lost displays, confusion on booth assignments, collection of debris in the aisles, and you have the typical "day before a convention."

This was the scene at the Albert Thomas Convention center in Houston on January 29. The exhibitors were all trying to get their displays ready in time for the opening of the 40th Annual Hobby Industry of America trade show on Sunday, January 29. Amid all the confusion and bustle, there was a conviviality as people renewed acquaintances from other shows.



Our little corner of the show.

The 5:00 p.m. deadline for setting up seemed an impossible goal. There was one booth we observed that actually did not totally finish until the last day of the convention. Every time we turned around, they were adding another little touch to the booth — wood chips on the floor, more thatch on the roof of the hut they constructed, more shelves for product display.

But when the lights began to flicker at 5:00 p.m. on Saturday, things seemed to magically come to order, and it was a tired group who left for "a night on the town." Bright and early on Sunday (8:30 a.m.), the first of over 6,500 dealers began their tour of the two floors of the convention hall, visiting all the booths to see what they could bring back to their customers by way of crafts and supplies.

And what they saw was mind-boggling. The emergence of new materials for existing popular crafts was exciting. Macrame, miniatures, decoupage and jewelry making are still on top. The profusion of products for making these crafts easier and more unique left the dealers with hard choices to make as just what to buy and stock.

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As Sunday proceeded, the visitors' pace became slower and slower, and more and more you heard, "Well, I'll have to go back to the hotel and think about it. There's just so much here!"

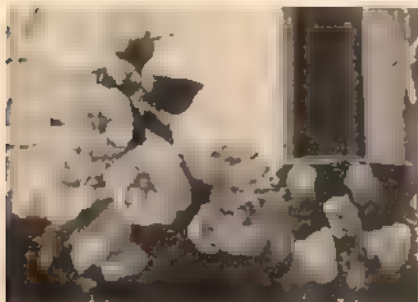


*Some of the Sunday visitors*

An interesting and amusing (now) side-light of that frenetic Sunday was that the hall itself was not geared for serving lunch to the thousands who were present. In fact, in the one and only cafeteria, the cashiers were totaling bills on paper napkins and using cardboard boxes to hold their money! Yours truly wound up with a doughnut and cup of coffee, standing and eating with a packaging crate as a table! I actually felt quite fortunate as it was not long before even the doughnuts ran out!

By the end of Sunday (6.30 p.m.), all those present were tired and hungry, but happy.

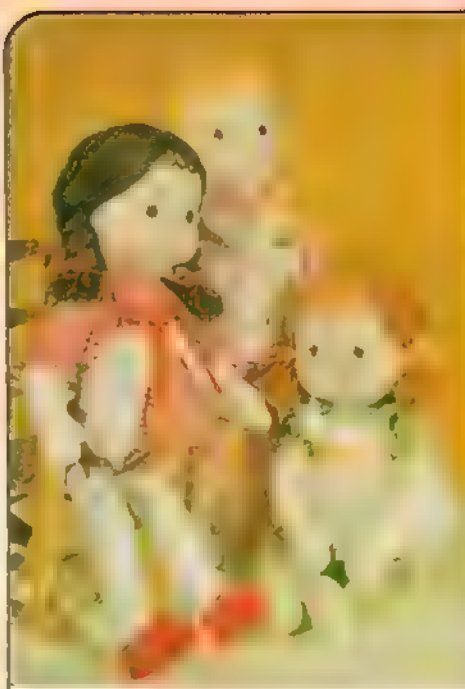
Monday and Tuesday were still busy, but there was time for me to get around and see the show and meet many of the people. What fun! There were all kinds of finished beads for macramé — even little monkeys and koala bears, clinging to the cords. One company showed you how to make your own beads, using plaster molds and any kind of clay.



*Colorful flowers bloomed everywhere*

Miniature furniture was evident everywhere. Most of the little rooms were filled with ready-made accessories, but other companies offered molds so you could make your own.

The brilliance of glass staining was shown with both pre-stained pieces or  
(Continued on page 24)



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# Say it with Cakes...

*Any celebration will be even more festive with a special cake decorated for the occasion.*

*ROSE ARBOR. Rambling roses trim a trellis cake for a bridal shower. Two kissing angels beneath the arbor and the "Best Wishes" written on the cake make the message unmistakable! (Instructions for all cakes begin on page 21.)*





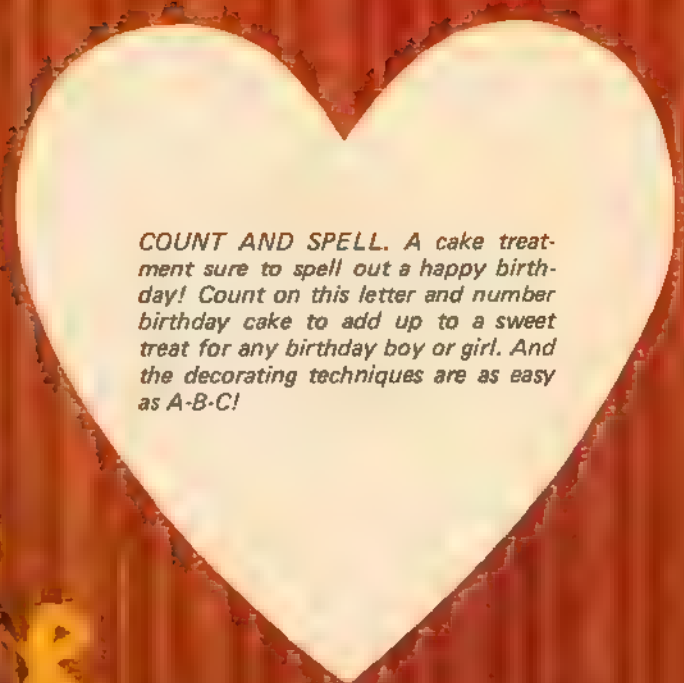


*BASKET OF ROSES. Pin a rose on mom  
and make her a rose-topped cake!*

*MAYPOLE. Celebrate "the lusty month  
of May" with a luscious cake!*







*COUNT AND SPELL. A cake treatment sure to spell out a happy birthday! Count on this letter and number birthday cake to add up to a sweet treat for any birthday boy or girl. And the decorating techniques are as easy as A-B-C!*





Almost anyone can decorate a cake beautifully. You just need a few simple tools, some clear directions and **PRACTICE**.

### Decorating Tools

**Decorating Bag** — holds your coupler, decorating tube and icing.

**Coupler** — combination insert and retainer ring for decorating bag that makes it easy to change tubes.

**Decorating Tube** — cone-shaped, open-end tool that fits into the narrow end of the bag to form various icing designs, such as stars and drops.

**Flower Nail** — flat nailhead used as a turntable surface for making stand-up flowers with stiff icing.

### Baking Your Cake

Bake the cake ahead of decorating day, and freeze it in foil or a plastic bag until you're ready to decorate. This avoids a crumbly cake and makes decorating easier.

### The Icing

Basic decorating icing is stiff yet smooth. This basic consistency varies slightly for each specific decorating technique. For example, flowers require a stiff icing, borders require a medium-stiff icing, and writing and leaves require a thinner icing. Icing that can peak to an inch or more is of a stiff consistency. Less than this is a medium consistency. To thin, add water or milk by drops to medium consistency icing. A basic buttercream recipe should work fine for the cakes featured here.

### Mixing Colors

As a rule, lighter colors are better for backgrounds with deeper, brighter colors for the individual decorations. Paste coloring gives deepest colors; liquid coloring gives bright pastels. Add the color a little at a time until you achieve the shade you desire. Always mix enough icing of each color since it's not easy to duplicate an exact shade of any color.

### Icing Your Cake

Do not allow frozen cake to thaw. If the cake is uneven, trim the tops of the layers with a sharp knife so they are flat. Place one layer on serving plate, and ice the top, smoothing with a spatula.

Position the other layer on top, bottom side up. With a spatula, ice the sides of the cake, working from the bottom up. Use long even strokes and build top edges up slightly higher than cake top. Ice the top of the cake.

Smooth the cake sides. Dip a spatula in hot water. Then press it to the side of the cake. Hold the spatula in place by pressing lightly with even pressure. Turn the cake plate around in a full circle with your free hand. Working from the outside edges toward the center of the cake, smooth the cake top as you did the sides.

### Filling a Decorating Bag

Drop in tube and coupler, and grasp bag lightly in left hand. Turn top 1/3 of bag over into a cuff. Fill rest of bag with icing. (If you are a beginner, fill only 3/4 full to allow you better control.) Then unfold cuff and twist tightly to seal bag. Continue twisting bag as you use up icing to keep icing concentrated and flowing smoothly.

### Practicing

If you want beautiful, distinctive cakes, practice before you work on your cake. Use the back of a cookie sheet as a practice surface. When you are satisfied with one technique, scrape off the icing and move on to the next. Rewhip the icing frequently and keep the icing bowl covered with a damp cloth. All instructions are for right-handed persons. If you are left-handed, when instructions indicate using your right hand, use your left hand. If instructions indicate holding bag to right, hold yours to left and work from right to left, except when you are writing or printing.

### Decorating from Star Tubes

(Use star tubes 16 or 21 and medium consistency icing.) The number of the tube refers to the style and size of the tube opening. When mentioned in pairs, the higher the number, the larger the opening.

**Stars** — Hold bag at 90 degrees with tube almost touching surface. Squeeze bag to form a star. Then, lift tube slightly, keeping tip in icing. Stop pressure and pull the tube away. To change the star size, change the pressure.

**Rosettes** — Hold bag at 90 degrees with tube almost touching surface. As you squeeze to form a star, move tube down and around to the left in a circular motion. Stop pressure and pull tube away. Vary pressure to make different size rosettes.

**Shells** — Hold bag at 45 degrees with tube lightly touching surface and end of bag pointing at your chest. Squeeze with heavy pressure, lifting tube slightly to let icing fan out into a full base. Relax pressure as you pull tube downward; bringing shell to a point. When you make shells, always work toward yourself.

**Zigzag** — Hold bag at 45 degrees to surface so that end of bag points to right and fingertips face you. Touch tube to surface and, as you squeeze out icing with a steady, even pressure, move the tube up and down as you move the bag to the right, forming a zigzag line.

**Ropes** — Hold bag at 45 degrees to surface so that end of bag points at your chest. Touch tube to surface and, as you squeeze

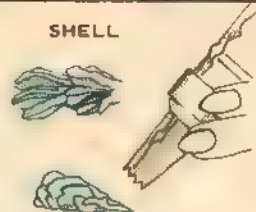
STAR



ROSETTE



SHELL



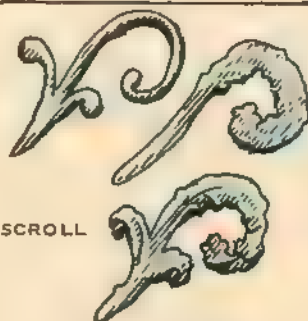
ZIGZAG



ROPE



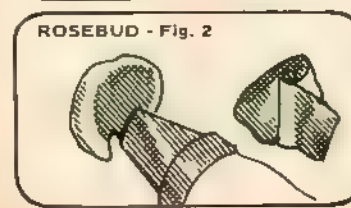
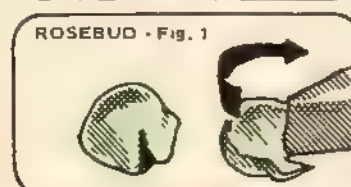
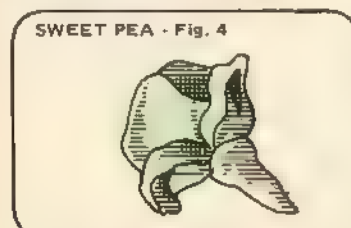
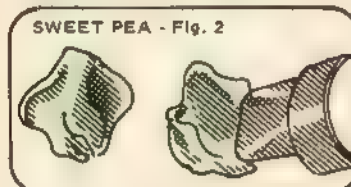
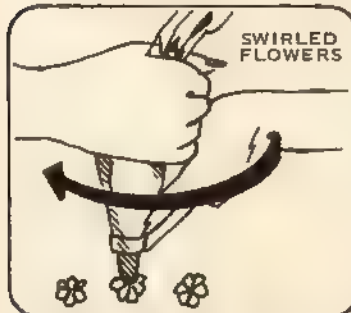
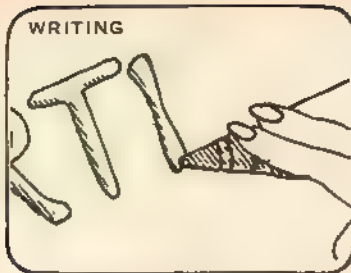
SCROLL



BALL







bag with a steady pressure, move tube up, around and down to right in a curve. Stop pressure and pull away. Now tuck the tube under the arch of first curve and repeat. Continue for a series of tuck-in curves forming a rope.

**Scroll** — With tube 3, draw on inverted "C" curve. With tube 16 and 90 degree position, start at "C" center and use a circular hand motion to cover inverted "C" forming a feathery scroll. Add a petal to each side of scroll base.

### Decorating from Round Tubes

(Use round tube 3 and medium consistency icing.)

**Balls** — Hold bag at 90 degree angle to surface with tube almost touching. Squeeze out a dot of icing and lift tube slightly, keeping tip in icing. Stop pressure; pull tube away. Vary pressure to make different size balls.

**Writing** — Use your entire arm to write, not just your fingers. Thin icing with a few drops of water. Hold bag at 45 degrees to surface so that bag end points to right and fingertips face you. Squeeze and touch tube to surface so icing sticks. Lift tube slightly as you draw tube downward to form a straight line. Stop pressure, touch tube back to surface and then pull away. Begin practice by making straight and curved lines.

### Drop Flower Tubes

(Use drop flower tube 16, round tube 3 and medium consistency icing.)

Work on waxed paper. Attach waxed paper to back of cookie sheet with a bit of icing. Hold bag straight up with tube touching surface. Squeeze to let icing build up, stop pressure and lift away. For a swirled flower, turn hand all the way left first. Then squeeze, turning all the way back to the right as you do. Let flower dry or freeze. Slide a spatula under the waxed paper to release the flower.

### Flat Surface Flowers

(Use flat petal tube 104, round tube 3 and stiff consistency icing.)

#### Sweet Pea

1. Make flat back petal first. Touch wide end of tube to surface. Point narrow end of tube up and out to left. As you squeeze, curve tube around to right.

2. For center stand-up petal, hold bag so end points at your chest, with wide end of tube touching bottom center of back petal, narrow end straight up. As you squeeze, raise the tube slightly, then lower it and stop pressure.

3. For right and left petals, wide end of tube touches left edge of center petal, narrow end is up and out. Squeeze, lift tube slightly, lower and stop pressure. Repeat for right petal, beginning at right edge of back petal.

4. For tube 3 stem, hold bag with end pointing at your chest. Bury tube in base of flower and hold in place as you squeeze to build up bulb of icing. Gradually move down, relaxing pressure.

#### Rosebud

1. For back petal, touch wide end of tube to surface with narrow end of tube almost straight up. As you squeeze, move hand forward and back to form a cupped petal with sharp right edge.

2. For the top petal, hold the bag so the end points at your chest. Touch the tube to inside of the right edge of petal. As you squeeze, do not move your hand. The icing will catch and roll itself into an interlocking center bud.

3. For tube 3 stem, bury tube in base of bud. Hold in place as you squeeze to form a small bulb of icing. Move tube down, relaxing pressure to form stem. Pull out 3 points of icing for look of petals.

#### Rose

Form the rose on a flower nail. Attach a 2" square of waxed paper to the nail.

1. The Base. Hold bag perpendicular to nail with tube 10 touching the center. Squeeze with heavy pressure, keeping tip of tube buried until you build a good base. Ease pressure as you gradually raise tube to form a dome of icing.

The Bud. Switch to tube 104. Hold bag at 45 degrees to nail so fingertips face you. Touch wide end of tube to just below top of dome with narrow end straight up. As you start to squeeze, pull tube up and away from dome, stretching icing into a ribbon band. At the same time, turn the nail counter-clockwise and swing the band of icing around the dome to overlap the starting point.

2. First Row. For the first petal, touch wide end of tube to base of bud, narrow end up. Turn nail counter-clockwise, and move tube up and then down toward you. For second petal, start at base of first petal, overlapping slightly, and squeeze out as for first petal. Repeat for third petal.

3. Second Row. Make petals as you did those in the first row. Position second row so it overlaps between first row petals. Make four petals in the second row.

4. Third Row. Touch wide end of tube to dome under second row of petals, narrow end pointing to right. Make five to seven petals in this row.

Remove flower from waxed paper and nail with a spatula and let it dry.

#### Leaves

Hold bag at 45 degrees to surface so end points to right. Touch tube 67 to surface and hold in place as you squeeze to let base of leaf fan out. Pull slowly away as you relax pressure, and lift tube very slightly to draw leaf to a point. Stop pressure completely and lift tube away.



## Lattice

On waxed paper, draw the shape to be used for the latticework. Starting at the center of the design, make diagonal lines with tube 2. Make more diagonals in the opposite direction, again starting at the center. Frame with tube 19 shells. Dry and remove from waxed paper. Attach to cake.

## Basket Weaving

Make a vertical line down entire side of cake with tube 3. Using tube 15, make a row of  $\frac{1}{4}$ " long horizontal bars across vertical line; leave  $\frac{1}{4}$ " between bars. Make next vertical line where horizontal bars end. Make horizontal bars over this vertical line, this time working them between bars on first line. Repeat procedure around the entire cake.

## Rose Arbor Cake

Rambling roses trim a trellis cake for any happy summer's day. Make a waxed paper pattern for side trellis, each about 1-7/8" x 3 3/4". Make lattice with tube 2. Frame lattices with tube 14 shells. Make enough side trellises to decorate all sides of cake. Make tube 101 rosebuds and tube 101 and 102 roses. Make leaves from tubes 65 and 66.

Bake and ice a 4" high, 10" round cake. Attach side trellises to sides with icing. Make a tube 19 shell border around cake base. Then, position icing flowers and leaves on trellises.

Make tube 2 stems on top and inside a plastic arch trellis, and attach buds, roses and leaves to arch trellis. Attach plastic trellis to cake top with icing, adding more flowers and leaves around base. Write "Best Wishes" with tube 2, adding tube 8 hearts. Frame the top of the cake with tube 17 shells, and position Kissing Angel pair beneath the arbor.

## Basket of Roses Cake

Ice a two-layer 9" round cake. Make about a dozen large icing roses with tube 127 and set aside to dry.

To achieve the best basket weaving appearance, first fit two decorator bags (one with white icing, one with yellow) with tube 58. Make the vertical lines white and the horizontal bands yellow. Work one row at a time until the sides of the cake are covered.

Edge the top of the cake with star puffs and the base with a rope border, both made with tube 4B. To finish, attach roses and trim the flowers with large green cloth decorator leaves.

## Maypole Cake

Using tube 12 for base, make 12 tube 104 roses. Make 30 tube 104 sweet peas. Make 60 each deep pink, yellow and lavender tube 224 drop flowers with tube 2 centers.

Ice 2-layer cake white. Mark off cake into eighths. Draw tube 14 tight zigzag lines from each mark on cake edge to mark at center. Make tube 22 rosette borders at

cake top and bottom. Add tiny tube 65 leaves between each rosette of bottom border. Pipe tiny tube 13 horizontal "C" motion scrolls above bottom border.

Measure down 1" on sides halfway between each 2 marks on cake top edge. With a toothpick, draw garland guideline from mark to mark, curving it down to 1" above cake bottom. Place flowers on guideline. Trim garlands with tiny tube 65 leaves. Place single drop flowers within each garland curve.

Push a soda straw into center of cake; mound some icing around base and cover mound with flower cluster. Draw tube 2 curving vine between each pair of zigzag spokes. Trim each vine with 3 drop flowers and tiny tube 65 leaves.

Tape ribbons on top of straw. Twist each for spiral effect; attach other end to edge of cake where a spoke ends. Secure ribbon with icing dot and immediately press 1 rose on top. Secure 3 sweet peas beneath rose. Repeat all around. Trim roses with tube 70 leaves, sweet peas with tube 65 leaves. Add a large pointed tube 22 star to top of straw. Trim with a ring of drop flowers.

## Count and Spell Cake

Cut and bake cookies, making 26 alphabet and 6 number cookies for sides of cake, 9 alphabet and 5 number cookies for blocks, and 1 number cookie for child's age. Outline all cookies with tube 3 and yellow and orange icing.

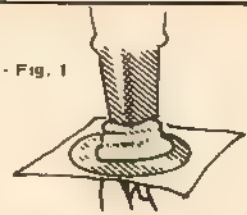
Put two 8" cake layers together with icing and freeze. Cut into 4" squares for blocks. Ice 3 brown. One will be left over. Ice 2-layer 12" cake white on top, chocolate brown on sides.

Edge top, bottom and corners with tube 3 dots. Make a tube 3 curvy zigzag frame on top and sides of each block. Dot cookie backs with icing and position in center of tops and sides of the blocks (use a letter on the tops, alternate letters and numbers on the sides)

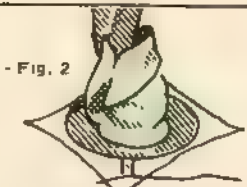
Edge top and bottom of cake with rosettes, using tube 18 at top and tube 21 at bottom. Dot cookie backs with icing and position on cake sides, using complete alphabet, then numbers 1 to 6 (8 cookies will fit on each side of cake). Print tube 2 message on square cake top. Position number cookie (age of child) next to it. ■

Designs and instructions for all the cakes featured were done by Wilton Enterprises, Inc. Wilton is the leading marketer of cake decorating products, including a complete line of books. If you wish to obtain the Wilton 1977 Yearbook of Cake Decorating, please send \$2.00 to: Wilton Enterprises, Dept. CT, 833 W. 115th St., Chicago, IL 60643.

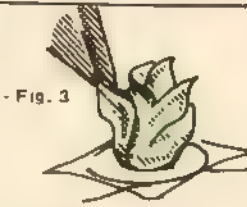
ROSE - Fig. 1



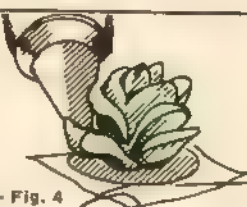
ROSE - Fig. 2



ROSE - Fig. 3



ROSE - Fig. 4



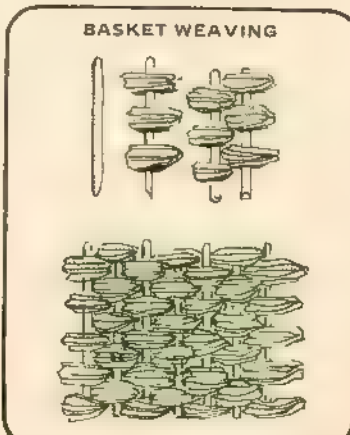
LEAVES



LATTICE DESIGN

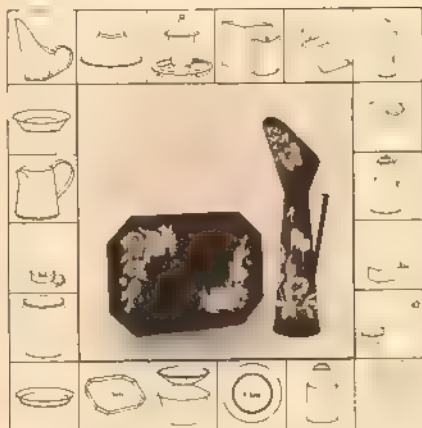


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Hobby Show (Continued from page 17)

stain-your-own. Wooden doll houses are now available that require no nails to assemble. And flower-making was enjoying quite a popularity. Workshops showed you how to make lovely silk flowers from scratch, while many booths displayed kits for the flowers, using pre-cut pieces.

If you are a needlework enthusiast, you would have been in seventh heaven at the show. Designs, designs and more designs, each one prettier than the next, were worked into place mats, wall hangings, rugs and samplers.



An owl — Kazari embroidery.

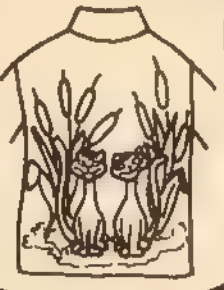
Some enterprising manufacturers are even combining crafts — such as string art and decoupage — to give striking effects. But it was in the area of supplies that the show really came into its own — tools that are easy to handle and yet can turn an amateur wood carver into a professional; glazes for flowers that intensify color as they preserve them; markers that write on any surface; paints for any surface to achieve any results; polymer coatings and resins that give a high gloss to such natural objects as tree slices.

As if there were not enough to see at the booths, over 50 workshops were being conducted in such things as macrame, rosemaling, tole painting, jewelry making and fabric painting.

It was a delight to see that small manufacturers as well as large were enjoying much activity at the show. One display that I found fascinating showed hand-made Noah Bells. I might have completely missed the booth if the gentleman there had not rung one of the bells. The sound can only be described as beautiful!

We'll be featuring much of what we saw at the show in upcoming issues of Crafts 'n Things. The manufacturers are just as anxious as we are to introduce you to crafts and show you how to do them.

If it sounds like I had fun at the show, I did. It was thoroughly exhausting but so interesting. Be sure to ask your dealer if he was there. Or, if you have any questions, write to us.






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# ROSEMALING

Fanciful floral forms and graceful scrolls typify the painting style of the traditional Norwegian folk artists.

*THE ROGALAND DESIGN on this 12" wooden Plate shows the balance and symmetry of the rosemaling style from this district. (For a Rogaland pattern, see page 30.) All of the items pictured in this article were painted by Pat Virch.*





THE TELEMARKE DESIGNS shown on large wooden Plate and Napkin Holder illustrate intertwining of scrolls. (For a Telemark pattern, see page 29.) THE HALLINGDAL DESIGN painted on the little Onion Board portrays the Hallingdal artists' love of the flower. (Onion board Hallingdal pattern on page 31.)

# ROSEMALING





A ROGALAND DESIGN brightens a Key Keeper. A stylized center flower motif is surrounded by scrolls. Note the tulip motif. (This pattern on page 30.)

A HALLINGDAL LEFSE BOARD incorporates a half-circle flower, a motif typical of Hallingdal rosemaling.

A TELEMARKE DESIGN on a red Plate illustrates the importance of balance and placement of scrolls. (Pattern for this design is on page 29.)





# ROSEMALING . . .

Rosemaling, a Norsk word meaning "flower painting," refers to the decorative painting on the interior of peasant homes. Wealthy merchants hired artists from the Continent to decorate their walls with carved or painted ornamentation of rosemaling. Those who couldn't afford the skilled artist began to do their own painting. Thus the Folk Artist emerged in very early 1700, and developed his own style.

Three styles, in particular, were developed by the Folk Artists of certain districts. The districts of Hallingdal and Telemark retained the most pronounced features, while the rosemalers from the district of Rogaland seemed to paint original and borrowed styles.

## Design Concepts of Motifs

By comparing the flower and the scroll concepts of the three styles, as shown

below, you will be able to distinguish some characteristics of each.

*The Hallingdal love of the flower is found in these designs on wood, metal and cloth. The motifs are most often symmetrical. Earliest Hallingdal rosemaling had less scroll plant forms and more flowers. Often the spaces between the flowers and the leaf scrolls would be filled in with a fine mesh-work of lines.*

*The asymmetrical Telemark designs show a flowing and intertwining of scrolls and tendrils filling a space. The Telemark rosemaler was painting the whole plant and so, for the most part, we find the "C" and "S" form evident as the stems, roots and branches of the plant. To create a design of the Telemark style, the scroll, or base of the plant, is first. The placement must have balance, even before the floral motifs are added. The flowers are secondary to the scrolls.*

*Rogaland rosemaling shows the influence of Hallingdal and Telemark in the shape of the designs. We find the formal balance and mirror image of the Hallingdal but with the finely shaded and outlined graceful scrolls of the Telemark style. So we find only a few flower forms that are more unique to Rogaland.*

The tulip motif is found more prevalent in early painting done in southern and central parts of Rogaland. The tulip was interpreted with three to five petals, found mainly in red, white or blue colors. Mirror image shows strongly in Rogaland design.

## Preparation

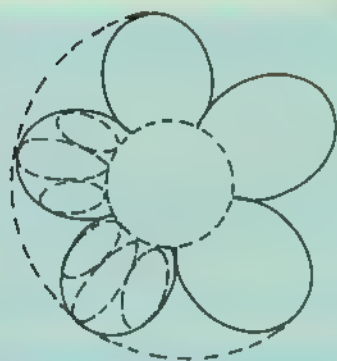
**Brushes.** High quality brushes are essential. The minimum you will need is three: one size 4 or 5 pointed round, one size 4 or 6 flat, a fine long pointed liner or script brush in size 2 or 3.

**Brush Care.** In rosemaling, you will use the whole brush hair length, from tip to metal ferrel, so you must take care to remove all traces of paint. Two rinsings in either turpentine, brush-cleaner or mineral spirits will remove most of the paint.

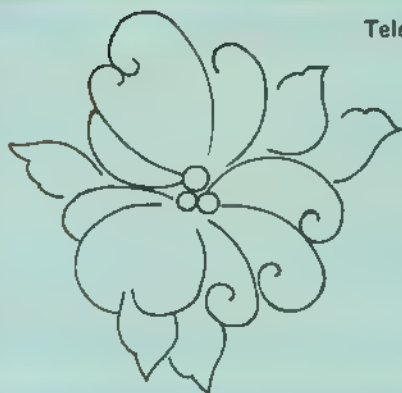
Then, coat the hairs, carefully, with either petroleum jelly or lard oil and shape the brush back to a point or chisel edge, as the case may be. Flush the brush with turpentine before each painting session to remove the oil.

## Design Concepts

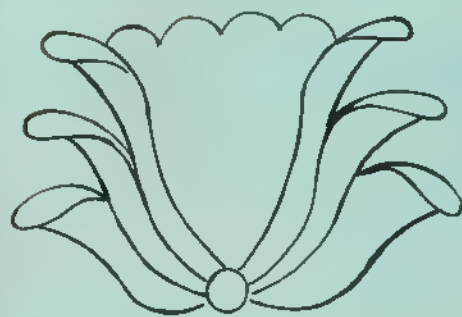
Hallingdal



Telemark



Rogaland







**Oil Paints.** Tube oils are the accepted painting medium for rosemaling. The palette used requires about 12 different tube oil colors. The oil paints are not used in their pure form, but are broken down with mixtures of linseed oil, turpentine and varnish. You will also need a palette knife to mix the oils to get different shades.

**Medium.** A good medium is one part Mastic or Picture varnish, one part fine artist turpentine and  $\frac{1}{2}$  part raw lin-

seed oil. This mixture is put together in one bottle and shaken gently to blend. With the oils mixed well with this medium, they will dry in about 24 hours, except for some shades of red and white. This medium will stay fluid and not get heavy and sticky if exposed to air, even if out for more than eight hours in a painting session.

#### Mastering Rosemaling Strokes

Often the piece being painted is held in one hand, with the painting hand

supported on the little finger, a bridge, or on the other hand.

**Round Brush Strokes.** There are two strokes to be mastered with this brush. The strokes are done by the action of the thumb and fingers holding the brush, not by the lifting of your arm or hand.

The first stroke is the *Early American teardrop* (also called the eyebrow stroke by some Tole and Decorative



**ROGALAND DESIGN**  
(on Key Keeper, page 27.)



Pat Virch is well-known as a leading authority on the Norwegian folk art of Rosemaling. A folk artist for more than 30 years, she has studied with leading professional Norwegian rosemalers and now teaches the art herself. She has written two books: "Traditional Norwegian Rosemaling" (\$3.75) and "Rosemaling in the Round" (\$6.50), and has also produced an Introduction to Rosemaling kit. For a complete catalog of Rosemaling supplies, send 50¢ to: Traditional Norwegian Rosemaling, Pat Virch, Dept. CT, 1506 Lynn Avenue, Marquette, MI 49855.

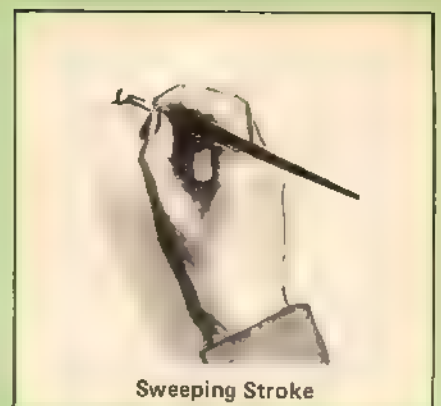




Early American



Reverse Norwegian



Sweeping Stroke

painters). Press the loaded brush firmly down; then, with the thumb and fingers, begin to pull back and up, slowly, lifting to form a tail. The tail will sweep to right or left, depending on direction you pressed, then lifted.

The second stroke to be executed with the round brush is the *Reverse Norwegian teardrop*. Start the stroke by touching lightly to the board. Then pull and press slightly to thicken out the point.

To end the stroke, lightly press the rest of the brush down to the surface. Once the brush has been pressed, lift the brush straight off, without dragging the brush point.

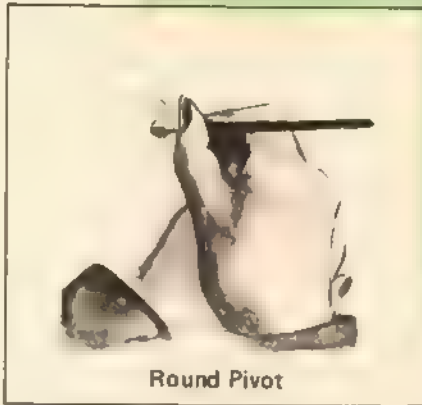
**Flat Brush Techniques.** The strokes used most often with this brush are the round pivots and the long, even sweeping strokes for scrolls.

The *Sweeping stroke* will be as a form of "C", and sometimes as an "S" shape. Set the brush down on the surface. You are going to paint a fine line, using the chisel edge. As you pull down toward yourself, press the brush; and widen out the stroke to form a long teardrop. The brush is pressed slightly before lifting to complete the sweeping stroke.

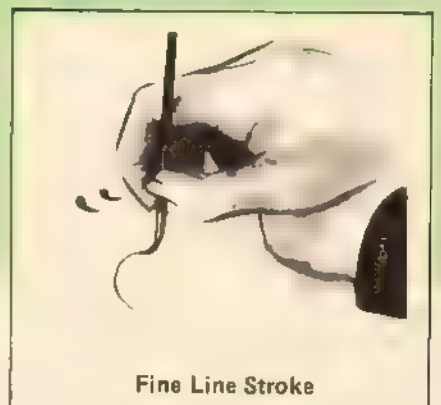
For the *pivot stroke*, the brush must be held perpendicular to the surface. Begin the stroke as a line; then increase the pressure to widen the stroke, as for the sweeping stroke.

To pivot, the brush is rolled along the index finger by the thumb. The thumb will be extended as you finish making the pivot stroke.

**Liner Brush Techniques.** This long, pointed brush will allow you to paint long, thin outlines, stems and accents. The brush is held in a very perpendicular position. You will have to have your hand up and over the area to be outlined, with the left hand used as a bridge to hold the brush in place



Round Pivot



Fine Line Stroke

You can also use the liner brush to paint *small teardrops*. For these, your hand should be on the painting surface, and the brush held at an angle, instead of perpendicular.

After you have mastered these basic rosemaling brush strokes, you'll be ready to begin using the patterns given for decorating some of your favorite items for the home. ■

#### HALLINGDAL DESIGN (on Onion Board, page 26)





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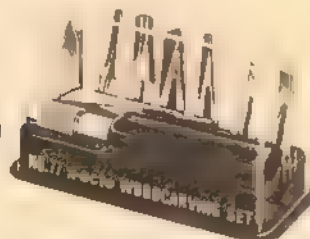


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**DOLEFUL DOGGIE.** *This weebegone whelp is a winsome wall plaque.*

**CLOWN.** *A circus clown plaque can be baked in your own oven.*

**CLOWN WITH SHEEP DOG.** *A clay clown with his best clay friend. (Instructions begin on page 37.)*









## Make 'n Bake

Left:

**OLD-FASHIONED HOUSE.** Small town America at the turn of the century has special charm.

**BOWL OF DAISIES.** Canvas painting and clay combined.

Right:

**SQUIRREL.** A bushy-tailed pal poised on driftwood

**GRANNY IN ROCKER.** Just a-sittin' and a-knittin'. What grandma wouldn't love this!



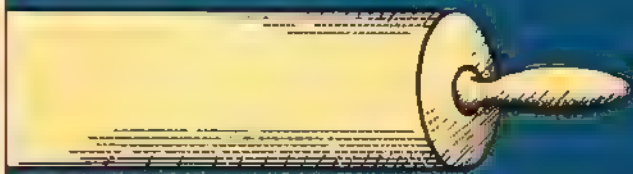




## Make 'n Bake

**JEWELRY.** A variety of jewelry and macrame beads can be sculpted from this easy-to-work-with clay.

**PLANTER.** This versatile clay is ideal for trimming a glass planter because it's baked at a low temperature.



Prepare yourself for a new experience in sculpturing. What makes it unique is a special clay with remarkable qualities!

### General Information

All items pictured in this article were made of Sculpey — a plastic modeling compound that stays soft until baked at 325 degrees for 15-20 minutes in an ordinary kitchen oven.

It will not dry out or crumble, and no special care need be taken in storing it for use. One unique advantage to Sculpey is that it retains a slight resiliency after baking, and does not become brittle like glass or ceramic. This makes it possible to sand, drill, saw, cut and carve Sculpey even after it has been baked.

It does not break easily, and a baked piece can be patched with raw Sculpey and returned to the oven for a second baking. It will not shrink or expand, and warping, if any, is slight. After baking, it is a creamy white color.

### Working with Sculpey "Clay"

To roll out a flat piece for cutting out specific shapes, use a rolling pin. To assure an even thickness, place two flat sticks of equal thickness (such as two yardsticks) on either side of the ball of clay you are going to roll. As you flatten the clay with the rolling pin, the rolling pin will come to rest on the sticks, resulting in an evenness of the Sculpey clay piece equal to the thickness of the sticks.

Baking time will vary for thick or thin pieces. It is not necessary for all parts of an object to be of equal thickness when baking. No cracking will occur. For best results, on unequal pieces, bake at a somewhat lower temperature (290-300 degrees) for a longer time.

**Tooling.** Use professional clay modeling tools, or toothpicks, forks, screws and other small hardware, or any rigid object to tool clay. Anything with a hard, textured surface can be used to press into clay for a relief design.

**Fabric Impregnated with Clay.** Rub it onto a fabric such as burlap, rope, cord, corduroy, or any fabric with a naturally coarse texture. The fabric can then be draped or formed into folds, and baked into a semi-rigid, though soft-appearing, form. This is due to the low baking temperature which will not harm the fabric.

**Finishing.** The finished sculpture can be painted with liquid acrylic. Other

finishes are also recommended for variety: colored nail polish, especially the pearlescent type; water base wood stains which, when correctly applied, give a real wood effect, especially if waxed with a paste wax.

### Sculpey Plaques

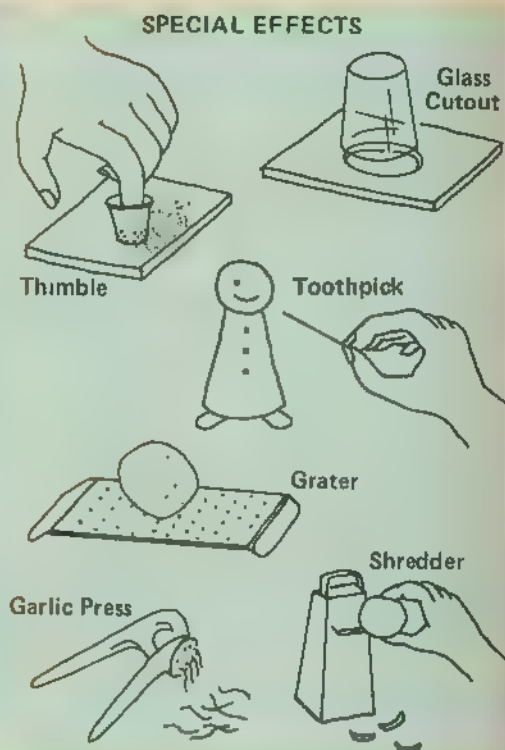
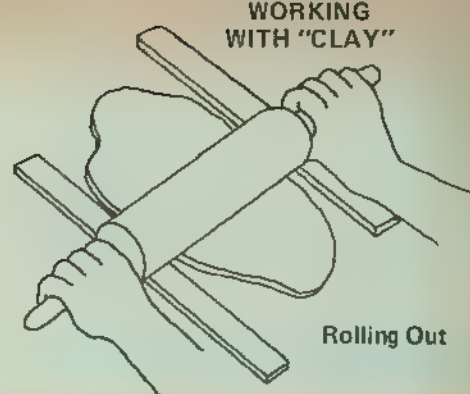
When making a plaque, choose a background material that is heavy enough for the weight of the sculpture and the depth of the relief. Wood, Masonite board, driftwood and other rigid boards are suitable. Light weight materials — such as plastic foam, balsa wood and cardboard — should not be used for backgrounds.

Various finishing methods can be used. Backgrounds can be gilded, painted, antiqued, covered with fabric (velvet, burlap) or paper (sandpaper, wallpaper, contact paper), or left natural. Use a strong, thick, white craft glue to attach the sculpture to the prepared background you'll be using.

**Sculpted Relief Plaque** — (Dog Head, Clown Head - page 33). Draw out idea on paper, the size you want your sculpture. Roll out the general shape and place on a cookie sheet. Use knives and modeling tools to form the specific outline of the object(s). Build up certain areas to the desired thickness where necessary. Use tools to create perforations, indentations, creases, textures and detail. Bake on a cookie sheet. Let cool before removing from cookie sheet. Paint the sculpture; glue onto prepared background piece.

**Cut Pattern Plaque** — (Old Fashioned House - page 34). Draw a pattern on paper. Cut it out and place it on a sheet of clay that has been rolled to an even 1/4" thickness. Use a sharp knife to cut around the pattern pieces. Use tools to imprint details, such as boards and roof tiles. A clay gun was used to make the banisters and fence. The tree was modeled free hand. Place pieces on a cookie sheet and press down lightly to firmly adhere the pieces to the sheet. This prevents a slight warping that sometimes takes place when thin, large pieces are baked. Bake the clay, and let it cool. Paint pieces and glue onto background.

**Relief Plaque on Canvas** — a 3-D Painting (Bowl of Daisies — page 34). Choose a subject matter that lends itself to a relief painting technique, such as flowers or animals. Paint entire

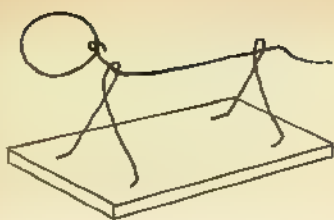


canvas and let dry. Form the clay pieces right on the canvas, or on a paper that contains an exact drawing, so that the pieces will fit exactly. Bake the pieces and glue to the canvas. Let all dry thoroughly. Then continue painting both on the clay and on the background to unite all sections of the painting. This type of project definitely requires previous ability to paint with tube pigments. Canvas board is best for the background.

### Free Standing Sculpture

Generally, unless you are making a small object, it is more economical to use clay over some type of armature. The most commonly used armature materials are wire, pipe cleaner, wood (ice cream sticks, toothpicks, spools), crumpled aluminum foil or newspaper, plastic foam, and cardboard. Of the materials listed, one which will actually change when heated to this temperature is plastic foam. It melts as it bakes, then forms a hard ball which falls out or can be lifted out easily when the baked piece cools, leaving a





hollow interior. The form will be structurally sound, but much lighter in weight than solid clay.

**Clown with Sheepdog** (page 33). This is a small piece, which can be made without an armature. The special effect used in this piece is the fur texture of the sheepdog. This is created by forcing the clay through a garlic press or clay gun, and then pressing the strands onto the sculpture.

**The Squirrel** (page 35). This sculpture is completed by using a piece of driftwood as a base. The sculpture is shaped over a piece of crumpled foil or paper for an armature. It is best to have some type of visual image from which to model your squirrel — a picture or another sculpture.

Form the clay over the armature piece, adding on more clay as needed. Arms, legs, head, and other parts may be added to the figure after the body is formed, or it may all be done as a single piece. When the entire figure is basically complete, tool the details into the clay.

**Granny in Rocker** (page 35). The technique of impregnating fabric with clay to achieve a draped effect is illustrated in this sculpture. Roll out a very thin sheet (1/8" or less) and place it on a piece of absorbent fabric such as cotton or burlap. Press and roll the clay into the fabric firmly so that it permeates and sticks to the fabric evenly. Arrange the fabric on the figure and bake. The folds will harden into arranged shapes.

Another technique used in this free standing sculpture is the use of wire, wood and stone as part of the composition in the base, rocker and armature. Use a soft, thick wire that can be easily bent for an armature. Form the general lines of the figure, and build up the clay to the necessary thickness. In a complex structuring such as this project, parts were formed and baked separately; then joined with glue to form the whole figure.

To achieve the finish on this sculpture, first paint with a base coat of dark acrylic — brown or black. Apply a metallic wax and then spray with a matte finish acrylic. Next, spray with a

black or patina antiquing spray. Let dry for several hours and respray with the matte acrylic.

## Jewelry

Jewelry and macrame beads can be formed in a variety of ways (page 36).

**Hand Method.** The beads are simply formed by hand into any variety of shapes. They can be tooled easily for surface design or left smooth. Use a large needle or a skewer to make hole in beads or pendants. Make certain that the hole is large enough to accommodate the wire, jump ring or cord that will pass through it. It should be free of crumbs and small cracks, as these would cause breakage after baking. Another method of making a hole through the entire length of a bead (such as a macrame bead) is to push a plastic drinking straw through, using a slightly rotating motion. The bead should be placed on a hard surface, and the straw pushed through it until it touches the bottom. Then, pick up the bead, carefully remove straw by rotating it and pulling slightly. Push it part way into the other side to smooth out hole edges. Use wide straws for larger beads, and narrow straws for smaller beads.

**Rolled Method.** Roll out clay to an even 1/8" thickness. Use a tiny cookie cutter to cut shapes and make indentations. Medicine containers are excellent for circular cuts. If you plan to add jewel type decorations, make small indentations in the clay with the stone before baking, and glue on afterwards, or imbed the jewel or stone into the clay and then bake.

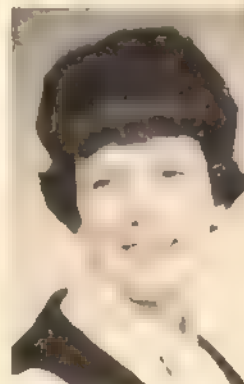
**Forced Method.** Due to its flexibility, the clay can be forced through sturdy tubes such as clay guns, Spritz tubes, pastry tubes from heavy metal. Force a length of clay through a variety of shapes — star, circle, etc. Smooth out any curves or bends in the length. Bake and allow to cool completely. Using a very sharp knife, cut even "slices" off the length. Drill holes in the center with a hand drill, using a very small bit. Do not force a large needle or skewer through baked piece, as it may crack.

## Sculpture over Glass

**Planter** (page 36). Due to the low baking temperature, the clay is easily used over glass, and has the property of adhering to the glass while baking, thereby eliminating the problem of gluing later.

**Coil Method.** This is the method used on the planter. It is a method commonly used in working with ceramic clay. The Sculpey is shaped into a

lemon sized piece (smaller for a smaller jar) and rolled into an even cylinder under the palm of one hand. Then both hands are applied, using four fingers (not the thumb) of each hand. As slight pressure is exerted with the fingers, the Sculpey coil is rolled back and forth on a hard surface. Besides applying pressure with the fingers, the coil is also lengthened at the same time by a constant movement of the fingers from the center out toward the edges while rolling. The result should be a coil of uniform roundness and thickness. It is best to practice this technique for a short time to perfect it. For a large jar, the thickness should be about that of the index finger. For a small or miniature jar, the coil thickness should equal a wide drinking straw. After the coils are formed (about 8 to 10 per jar), roll a flat round piece for the bottom coils from the bottom up, pressing firmly to glass, but not so hard as to leave indentations in the coils. Coils may be spiraled in one long piece, or attached in rings. Make sure to leave about 1/2" extra before pinching off the excess so that a nice smooth joint can be made in each ring. If desired, leave some parts of the glass uncovered, to show an openwork pattern in the middle section of the jar. Then add on coils around up to the top of the jar, covering the lip. After baking, paint the coil. Use a sharp knife to remove any paint that gets on the glass. ■



The author of this article, Hope Phillips, has worked for Polyform Products Co., manufacturers of Sculpey, for the past three years, and designed several of the items pictured here. She is a high school art instructor, and also does craft designing, illustrating and calligraphy on a freelance basis.

For additional information, write: Polyform Products Co., Dept. CT, 9420 West Byron, Schiller Park, IL 60176

# New Books of Interest

**THE SAND ART BOOK** by Suzie and Frank Green. New American Library, 1301 Avenue of the Americas, New York, N.Y. 10019, \$4.94. 223 pages.

Suzie and Frank Green have written a sort of love letter in the sand. The authors are sand art authorities and have left their footprints in the sands of time. They've been interviewed on the Today Show and have presented President Ford with a sand art portrait. And they love their work!

Sand art is nothing new. It's been around for centuries. But what can be done with it is as new and exciting as you'd like it to be. A project can be as simple or complex as you choose to make it. Sand art doesn't require much in the way of special supplies: a transparent container of plastic or glass, a long-stemmed spoon, a knitting needle and sand of different colors. Then, with "The Sand Art Book" at your side, you'll be all set!

Everything about sand art is spelled out in this book — in the clearest of instructions and the sharpest of pictures and diagrams you could hope for. The book begins with a brief history of sand art, the necessary supplies, and several tips on working with sand. Planning your design, finding and preparing substitutes for colored sand, what grades of sand to use for your design, and sealants for finished projects get you off to a good start!

All the lessons have been tested by novices. Some of these tried and true projects are geometric designs, hills and mountains, sunsets, flowers and trees, a waterfall, the moon, the sea, a mushroom, and, for the very confident and experienced, a clown. Animal projects include a bird, a goldfish, a camel, a fox, a butterfly, a bumblebee, a swan, a lion, an owl and a giraffe.

If you're interested in a new craft, don't just stand there with your head in the sand! Get yourself totally into sand art before any more of the sands of time slip away!

**CREATING IN CLOTH** by Judith Schoener Kalina. Christian Herald Books, Chappaqua, N.Y. 10514. \$4.95. 122 pages.

Fabric art can be enjoyed by people of all ages and all levels of sewing ability. Kids love making a simple project which they can complete in just an hour or two. Homemakers find cloth creations the perfect solution to the problem of what to do with fabric scraps. Group leaders delight in work-



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ing on cloth banners or wall hangings because the entire group cooperates and shares while at the same time each individual is making a personal contribution to the finished project. Whoever you are and whatever your needs, fabric art may be just the thing for you. "Creating in Cloth" will make you or your group anxious to get started on fabric art.

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Her first bit of advice is to get ideas for your projects from the things you like. Use your particular interests as a starting point for your work. Then, relying heavily on your own intuitive sense of design, follow design guidelines on color, value, shape, line and texture.

If you're interested in banners and wallhangings, this book should prove a real bonanza. How to sew various stitches, how to stuff and finish banners, and how to attach a banner to a stretcher are thoroughly described and illustrated here. There are many samples of banners and wall hangings, but always you are urged to create your own designs.

If you want to learn how to sew soft objects, you'll learn how to make a pattern, choose and cut the cloth, stuff and decorate objects like stuffed dolls, a variety of toys and mobiles.

If you're looking for gift ideas, "Creating in Cloth" suggests a group banner, a pocket banner for an adult and another for a child, tote bags, baby quilts, necklaces, pillows, puppets, books, soft boxes, masks, chess pieces, and a Christmas creche. And while you're at it, don't discount "Creating in Cloth" as a gift idea, too!

Don't expect to find "Creating in Cloth" a book of patterns. But do expect to find the techniques, suggestions for various types of projects and information necessary for you to create your own fabric art. And the creating is where the real fun is!

### MOTHER NATURE'S SECRETS FOR THRIVING INDOOR PLANTS.

*Future Crafts Today. Mission Viejo, Cal. 92675. \$3.00. 65 pages.*

If you are a "plant" person, "Mother Nature's Secrets" offers you some essential house plant advice in an interesting and fun way. There are lots and lots of lovely color photographs. Even the instructional art is in color.

But "Mother Nature's Secrets" is not just another pretty face. There are 65 pages packed with data.

Chapter titles are: House Plants — Where Do They Come From, Sunlight and Artificial Sunlight, Watering, Leeching, Humidity, Terrariums, Soil, Fertilizer, Transplanting, Containers, Sick Plants and Pests, Water Culture, Pots without Drains, Maintenance, Propagation. There is an index of common and scientific names of plants.

And, best of all, there is Mother Nature's Family Album — gorgeous color photos of all 341 members of Mother Nature's gang. And what a handsome family that is! The individual requirements for each of the plants are given, as well as some solid suggestions for the particular needs of each.

If you love your plants, you'll find this book filled with helpful, nurturing ideas for you. And whether or not you talk to your plants, you'll have to agree that "Mother Nature's Secrets" certainly has a lot to say!

**HANDMADE JEWELRY: TECHNIQUES AND DESIGN** by Alison Richards. Funk & Wagnalls Publishing Co., 666 Fifth Avenue, New York, N.Y. 10019. \$12.95. 158 pages.

No frivolous bauble, this book on jewelry-making. It's a 24 carat setting for precious information on all facets of handmade jewelry.

Alison Richards, a Londoner who is a professional jeweler with craft teaching experience, has written this manual for the serious amateur and the student jewelry-maker. It's a detailed book with lots of precise and explicit explanations of various techniques, and the book is not to be treated lightly. At the same time, so much of the data is fascinating in itself that it provides good reading for almost anyone.

Some of the book, then, has a very broad appeal. Chapters dealing with properties and tolerances of metals — gold, silver, platinum, copper, steel, nickel, pewter — and how to buy precious and semi-precious stones are topics which just about everybody will find interesting. After all, haven't you wondered just what the difference is between 14 carat and 24 carat gold?

The jewelry-making aficionado will be enlightened by information on setting up a jewelry-making workshop; which tools are necessary for making jewelry and how to use them; how to work with pearls, ivory, tortoise shell, acrylic resin and perspex; thorough explanations on soldering, finishing, polishing, repousse, forging, stone setting, wirework, closures, granulation, niello and casting.

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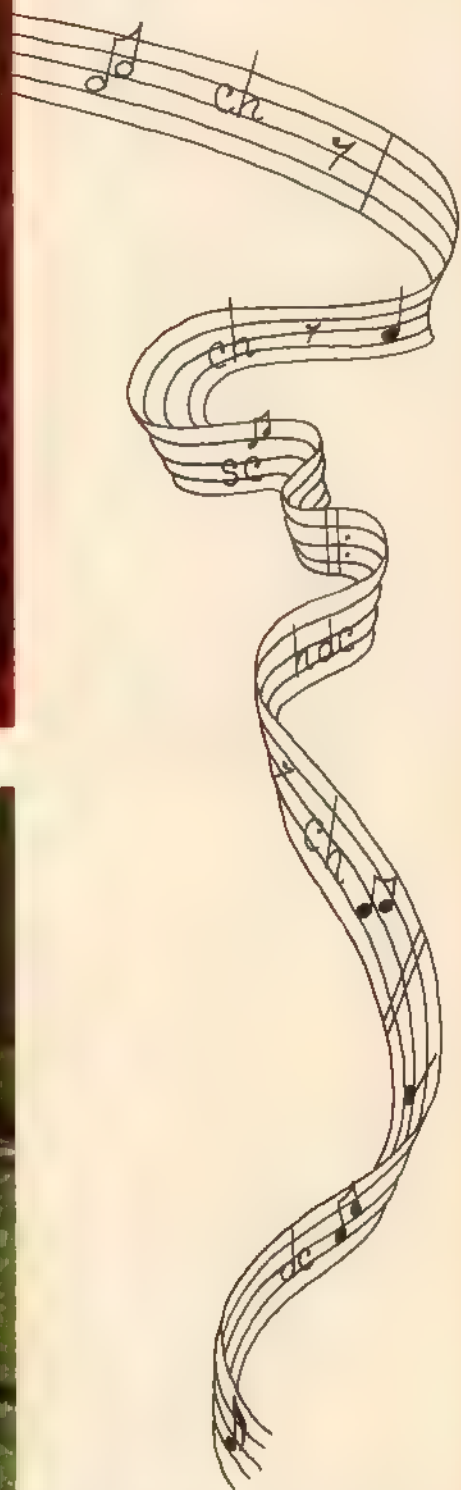
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## Capped-Sleeve Pullover

Instructions are for size 8, changes for sizes 10, 12 and 14 are in parentheses.

### Materials:

Bucilla Melody, 1 oz. balls,  
Color A — 8 (9-10-11)  
and Bear Brand or Fleisher's  
Spectator, 2 oz. skeins,  
Colors B, C and D — 1 each

**Crochet Hook:** Size G — or size you require to obtain gauge

**Gauge:** 4 sc = 1 in. 5 rows = 1 in.

**Finished Measurements:** Bustline — 33 (34-35-37) ins.

Back at under arm — 16½ (17-17½-18½) ins.

**Back** — with A, ch 66 (70-72-76) for lower edge, work 1 sc in 2nd ch from hook and in each remg. ch; 65 (69-71-75) sc.

**Row 2** — right side — Ch 1, turn, 1 sc in each sc to end.

Rpt row 2 until 57 rows from beg., end on wrong side.

**Armholes** — **Row 58** — Ch 1, turn, sl st in each of first 3 sc, 1 sc in next sc and each sc to within 3 sc from end; 59 (63-65-69) sc.

**Row 59** — Ch 1, turn, draw up a loop in each of first 2 sc, yo and through 3 loops on hook — dec. made, 1 sc in next sc and each sc to last 2 sc, dec. over last 2 sc; 57 (61-63-67) sc.

Rpt last row 2 (3-3-4) times; 53 (55-57-59) sc.

Work even until 91 (92-93-94) rows from beg.

**Shoulders** — **Next Row** — Ch 1, turn, sl st in each of first 5 (6-6-6) sc, 1 sc in each sc to within 5 (6-6-7) sc of end, sl st to end.

**Next Row** — Ch 1, turn, sl st in each of first 5 (6-6-7) sl sts, 1 sc in each sc to within 5 (6-6-7) sl sts of end, sl st in each sl st to end

**Next Row** — Ch 1, turn, sl st in each sl st, 1 sc in each of next 2 sc, 1 hdc in each of next 39 (39-41-41) sc, 1 sc in each of next 2 sc, sl st in each sl st to end. Fasten off.

**Lower Edge Ribbing** — **Note** — Work in back loops only.

**Row 1** — Wrong side facing, join A in first ch, ch 10, sl st in 2nd ch from hook and each of next 8 ch, sl st in next ch on lower edge of back.

**Row 2** — Ch 1, turn, working in back loops only, sl st in each sl st to end

**Row 3** — Ch 1, turn, sl st in each sl st of ribbing, draw up loop in each of next 2 ch on lower edge of back, pull 3rd loop on hook through first 2 loops on hook.

**Row 4** — Rpt row 2.

**Row 5** — Ch 1, turn, sl st in each sl st of ribbing, sl st in next ch on lower edge of back.

**Row 6** — Rpt row 2.

**Row 7** — Rpt row 5.

Rpt rows 2 through 7 across lower edge of back, end with row 3 or 5.

**Front** — Work as for back until 25 rows from beg.; end on wrong side.

**Note** — Wind 3 bobbins each of B, C and D. Use a separate bobbin for each strawberry. Carry A, crocheting over it when not in work.

**Next Row** — Ch 1, turn, sc in each of first 12 (14-15-17) sc, \* draw up a loop in next sc, drop A, draw loop of B through 2 loops on hook, with B, sc in each of next 3 sc, draw up a loop in next sc, drop B, draw loop of A through 2 loops on hook, with A, sc in each of next 16 sc; rpt from \* twice, end last rpt with A, sc in each sc to end.

**Note** — When changing colors always work as last row.

Follow chart, (see page 66) for each strawberry pat. beg. with row 2, work through row 23. On right side rows follow chart from right to left, on wrong side rows follow chart from left to right.

With A, work 9 rows even, end on wrong side.

Shape armholes same as for back until 53 (55-57-59) sc remain.

Work 2 (1-1-0) rows even.

**Stripe Pat.** — **Row 64** — Ch 1, turn, with A, 1 sc in each of first 5 (6-6-7) sc, drop A, with C, 1 sc in each of next 43 (43-45-45) sc, with 2nd ball of A, 1 sc in each sc to end.

Repeat last row 3 times more. Fasten off C.

Working A over A at each side, work stripes on center 43 (43-45-45) sts as follows: 4 rows D, 4 rows B, 4 rows C.

**Neck Shaping** — **Row 80** — Ch 1, turn, with A, 1 sc in each of first 5 (6-6-7) sc, drop A, with D, 1 sc in each of next 5 sc, with A, 1 sc in each of next 33 (33-35-35) sc, with 2nd ball of D, 1 sc in each of next 5 sc, with A, 1 sc in each sc to end.

**Right Side** — **Row 1** — Ch 1, turn, with A, sc in each of first 5 (6-6-7) sc, with D, sc in each of next 5 sc, with A, sc in next sc.

**Row 2** — Ch 1, turn, sc across, working A over A and D over D.

**Row 3** — Repeat row 2. Fasten off D. Continue in stripe pat. as established until 91 (92-93-94) rows from beg.

**Shape Shoulder** — **For Sizes 8 and 12 Only** — With A, ch 1 turn, 1 sc in next sc, with D, 1 sc in each of next 5 sc, with A, sl st in each sc to end.

**Next Row** — With A, ch 1 turn, sl st in each sl st, with D, 1 sc in each of next 5 sc, with A, 1 sc in last sc.

**Next Row** — With A, ch 1, turn, sl st in first sc, ch 1, draw loop of D (B) through last ch, 1 hdc in each of next 3 sc, 1 sc in next 2 sc, with A, sl st to end. Fasten off.

**For Sizes 10 and 14 Only** — Ch 1, turn, with A, sl st in each of first (6-7) sc, with D, 1 sc in each of next 5 sc, with A, 1 sc in last sc.

**Next Row** — With A, ch 1, turn, 1 sc in first sc, with (D-B), 1 sc in each of next 5 sc, with A, sl st in each sl st to end.

**Next Row** — With A, ch 1, turn, sl st in each of first (6-7) sl st, with B, 1 sc in each of next 2 sc, 1 hdc in each of next 3 sc, with A, 1 hdc in last sc. Fasten off.

**For All Sizes** — **Left Side** — With wrong side facing, skip 31 (31-33-33) sts from right side, join A in next free sc of row 80, 1 sc in same place, with D, 1 sc in each of next 5 sc, with A, 1 sc in each sc to end. Finish to correspond to right side, reversing shaping. Work ribbing at lower edge same as for back.

**Sleeves** — **Row 1** — right side — With A, ch 13 for top of sleeve, 1 dc in 5th ch from hook \* ch 1, skip next ch, — 1 dc, ch 1, 1 dc — all in next ch; rpt from \* 3 times more; 9 sps.

**Row 2** — Ch 4, turn, 1 dc in first dc, \* ch 1, — 1 dc, ch 1, 1 dc — all in next dc; rpt from \* 7 times more, ch 1, — 1 dc, ch 1, 1 dc — all in 3rd ch of ch 4; 19 sps.

**Row 3** — Ch 4, turn, 1 dc in first dc — 1 sp inc., \* ch 1, 1 dc in next dc; rpt from \* across to within beg. ch 4, ch 1, — 1 dc, ch 1, 1 dc — all in 3rd ch of ch 4; 21 sps.

Rpt row 3, 4 (4-5-5) times; 29 (29-31-31) sps.

**Shape First Side** — **Row 1** — Ch 4, turn, 1 dc in first dc, ch 1, 1 dc in next dc, ch 1, 1 dc in next dc, ch 1; \* yo, insert hook in next dc, yo and draw loop through, yo and through 2 loops; rpt from \* once, yo and through all 3 loops on hook — a dec. made; 4 sps.

**Row 2** — Ch 3, turn, dec. over next 2 dc, ch 1, 1 dc in next dc, ch 1, — 1 dc, ch 1, 1 dc — all in 3rd ch of ch 4; 3 sps.

**Row 3** — Ch 4, turn, dec. over first and 2nd dc, ch 1, dec. over last 2 dc; 2 sps.

**Row 4** — Ch 3, turn, dc in next dc, ch 1, dc in 3rd dc of ch 4; 1 sp.

**Row 5** — Ch 4, turn, dc in next dc.

**Row 6** — Ch 4, turn, dc in 3rd ch of ch 4. Fasten off.



**Shape 2nd Side** — Wrong side facing, join A in 5th dc from end, counting turning ch as 1 dc, ch 3, 1 dc in next dc, ch 1, 1 dc in next dc, ch 1, 1 dc in next dc, — 1 dc, ch 1, 1 dc all in 3rd ch of ch 4; 4 sps

**Row 2** — Ch 4, turn, 1 dc in first dc, ch 1, dec. over next 2 dc, ch 1, dec. over next 2 dc; 3 sps.

**Row 3** — Ch 3, turn, dec. over next 2 dc, ch 1, — 1 dc, ch 1, 1 dc — all in 3rd ch of ch 4; 2 sps

**Row 4** — Ch 4, turn, dec. over next 2 dc; 1 sp.

**Row 5** — Ch 4, turn, dc in 3rd ch of ch 4

**Row 6** — Rpt row 5.

**Edging** — Next Row — Work along outer edge of sleeve. Ch 1, do not turn, 1 sc in top of first dc, \* ch 2, 1 dc in same st, 1 sc in end of next row; rpt from \* across shaped side, continue in same manner along center edge and remg. shaped edge. Fasten off.

**Finishing** — Sew the shoulder and side seams. Sew in the sleeves; then sew underarm.

**Neck Ribbing** — Wrong side facing, join A in neck edge at center back, ch 5, sl st in 2nd ch from hook and in each remg. ch, 4 sts. Draw up a loop in next 2 sts of garment edge, pull 3rd loop on hook through first 2 loops on hook.

**Row 2** — Ch 1, turn, working in the back loops only, sl st in each sl st of the ribbing

**Row 3** — Ch 1, turn, sl st in each sl st of ribbing; draw up a loop in each of next 2 sts on garment edge, pull 3rd loop on hook through first 2 loops on hook.

Rpt rows 2 and 3 around neck edge — along side edges, counting each row as 1 st, end with row 3. Fasten off leaving 10 in. end. Sew edges of band tog. Steam lightly.

## Hat and Matching Bag

### Materials:

Bucilla Multi-Craft Yarn,  
2 oz. skeins.  
Color A — 2  
Color B — 2

**Crochet Hook:** Size K — or size you require to obtain gauge.

**Gauge:** 3 sc = 1½ ins.  
5 rounds = 2 ins.

### Hat

**Round 1** — right side — With B ch 4, join with sl st in first ch to form ring, work 8 sc in ring; do not join, continue around.

**Note:** All rounds are worked from right side.

**Round 2** — Work 2 sc in each sc; 16 sc. Mark for end of round and carry up marker.

**Round 3** — \* Work 1 sc in each of next 3 sc, 2 sc in next sc — an inc.; repeat from \* 3 times more; 20 sc.

**Round 4** — Inc. 1 sc in every 4th sc 5 times; 25 sc.

**Round 5** — Inc. 1 sc in 2nd sc, then inc. 1 sc in every 5th sc 4 times more, work 3 sc to end; 30 sc. Sl st in next sc — first sc of next round. Fasten off B.

**Round 6** — With A make loop on hook, work 1 sc in sl st just made, 1 sc in next sc and each sc to end of round, sl st in next sc. Fasten off A.

**Round 7** — With B loop on hook, work 1 sc in sl st, 1 sc in each of next 4 sc, inc. 1 sc in next sc, repeat inc. in every 6th sc 4 times more; 35 sc.

**Round 8** — Inc. 1 sc in 3rd sc, then inc. 1 sc in every 7th sc 4 times more, work 4 sc to end, 40 sc, sl st in next sc. Fasten off B.

**Round 9** — Same as round 6.

**Round 10** — With B loop on hook, work 1 sc in sl st, 1 sc in each of next 6 sc, inc. 1 sc in next sc, repeat inc. in every 8th sc 4 times more; 45 sc.

Continue around, working 1 sc in each sc until 7½ ins. from beg.

### Bag

**Round 1** — With A ch 4, join with sl st in first ch to form ring, work 10 sc in ring; do not join, continue around.

**Note:** All rounds are worked from right side.

**Round 2** — Work 2 sc in each of next 10 sc; 20 sc.

Mark for end of round and carry up marker.

**Round 3** — Work 1 sc in each sc to end of round.

**Round 4** — \* 1 sc in next sc, 2 sc in next sc — an inc; repeat from \* 9 times more; 30 sc.

**Round 5** — Inc. 1 sc in every 5th sc 6 times; 36 sc.

**Round 6** — Work even as for round 3.

**Round 7** — Inc. 1 sc in every 4th sc 9 times; 45 sc

**Round 8** — Work 1 sc in each sc to end of round, sl st in next sc — first sc of next round. Fasten off.

**Round 9** — With B make loop on hook, work 1 sc in sl st just made, 1 sc in each of next 44 sc to end of round.

**Round 10** — Same as round 8.

**Round 11** — With A work same as round 9.

Work 2 rounds even, end sl st in first sc of next round. Fasten off A. Changing colors as before work 2 rounds B, 1 round A.

**Round 17** — Dec. Round — \* Work until 4 sc, draw up a loop in each of next 2 sc, yo and draw through 3 loops on hook — a dec; repeat from \* 6 times more, work 3 sc to end of round; 38 sc. Work 1 round even, sl st in first sc of next round. Fasten off A.

**Round 19** — With B loop on hook, work 1 sc in sl st just made, 1 sc in each sc to end.

**Round 20** — Dec. Round — \* Work until 4 sc, dec in next 2 sc; repeat from \* 5 times more, work 2 sc to end; 32 sc, sl st in first sc of next round. Fasten off B.

**Round 21** — With A work 1 round even, join with sl st in first sc of round.

**Round 22** — Ch 1, 1 sc in same sc as sl st, 1 sc in each sc to end, join with sl st in first sc, 32 sc.

**Openwork Round** — Ch 4, skip next sc, 1 dc in next sc, \*ch 1, skip 1 sc, 1 dc in next sc; repeat from \* 13 times more, ch 1, skip last sc, join with sl st in 3rd ch of ch 4; 16 meshes.

(Continued on page 56)



Gabrielle Spelman, fashion director for Bucilla Yarns, helped in the preparation of this article. All the items shown are examples of the types of articles available in Bucilla Instruction Books.

The Bucilla, Bear Brand or Fleisher Yarns listed will give your own items the same professional look that the photographed items have. Ask for the yarns at your local yarn shop or department store.

# How to Crochet...

**Chain Stitch (ch).** Make a loop near the end of the yarn. Draw the main length of yarn through the loop (Fig. 1). Insert the hook in the new loop, and pull both lengths of yarn to tighten the loop on the hook. Loop is now ready to make first ch stitch. Hold the hook in right hand and make second ch st, with yarn over hook (Fig. 2), and draw through loop. Repeat this ch st for required length or as directed. Any stitch desired may be worked on this foundation ch.

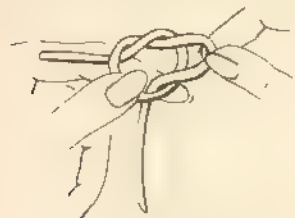


Fig. 1

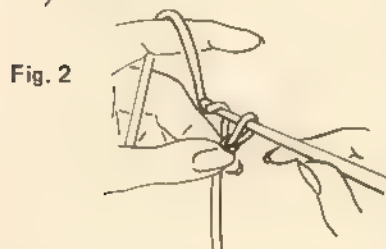


Fig. 2

**Slip Stitch (sl st).** Make a ch desired length. Insert hook in second st from hook (see Fig. 4), thread over hook and pull through ch and through loop on hook (Fig. 3). Continue in this manner across ch. This stitch is used in joining and wherever an invisible st is required such as joining a row, forming a loop or for shaping a garment.



Fig. 3

**Single Crochet (sc).** Chain for desired length, skip 1 ch, insert hook in second ch from hook (Fig. 4), thread over hook and pull through ch. There are now 2 loops on hook (Fig. 5). Thread over hook (Fig. 6) and pull through both loops (Fig. 7), insert hook in next st of ch and pull loop through. Repeat from Fig. 5. across the ch, ch 1, and turn.

Fig. 4

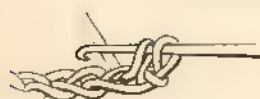
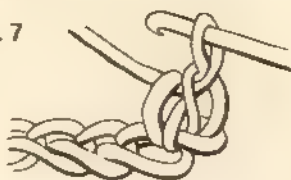


Fig. 5

Fig. 6



Fig. 7



For the second row, insert hook through both loops of sc, and continue working 1 sc into each st. For succeeding rows of sc, ch 1 to turn, insert hook in top of next stitch picking up both threads or loops of stitch and continue same as first row.

Unless otherwise instructed, pick up both loops of st. When only the back loop of stitch is picked up, it forms a rib and is called a rib or slipper stitch.

**Double Crochet (dc).** Ch for desired length, thread over hook, insert hook in fourth ch from hook (Fig. 8). Draw thread through (3 loops on hook as in Fig. 9), thread over hook and pull through 2 loops (Fig. 10). Thread over hook and pull through 2 loops (Fig. 11) — completing dc. Thread over hook, insert in next st of ch and repeat in same manner from Fig. 9 across ch. For succeeding rows, ch 3, turn and work next dc in second dc of previous row. The ch-3 counts as 1 dc.

Fig. 8



Fig. 9

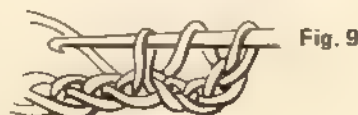
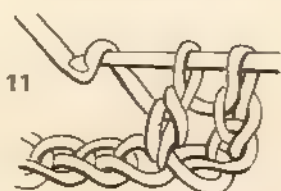


Fig. 10



Fig. 11



**Short Double Crochet (s dc) or Half Double Crochet (h dc).** Ch for desired length, thread over hook, insert hook in third ch from hook, draw thread through (3 loops on hook), thread over hook and draw through all three loops on hook (Fig. 12). For succeeding rows, ch 2 to turn and work 1 s dc in each s dc across row.

Fig. 12



**Treble Crochet (tr c).** Ch for desired length, thread over hook twice, insert hook in fifth ch from hook (Fig. 13), draw thread through (4 loops on hook), thread over hook, pull through 2 loops, thread over, pull through 2 loops. For succeeding rows, ch 4, turn and work next tr c in second tr c of previous row. Ch-4 counts as 1 tr c.

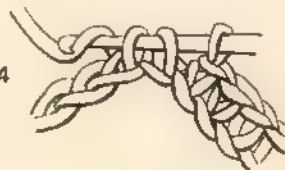
Fig. 13



## DECREASING (dec).

**For Single Crochet,** insert hook in next stitch, thread over, draw through stitch, insert hook in next stitch, thread over, draw through stitch. There are now three loops on hook. Thread over, draw through all 3 loops at one time. 2 sc have been worked together as 1 sc (Fig. 14).

Fig. 14



**For Double Crochet,** work a dc to the point where 2 loops remain on hook (Fig. 11). Thread over, insert in next st, thread over, draw through st (4 loop on hook). Thread over and draw through 2 loops, thread over, and draw remaining 3 loops. 2 dc have been worked as 1 dc.

**INCREASING (inc.).** Work two stitches in one stitch each time directed. If directions read increase after every fourth stitch, work 4 stitches and work two stitches in next stitch



# Mini Birds

*Dainty little birds of every imaginable species, only ¾" to 1½" long, wing their way right into your heart!*



**PICTURED AT RIGHT:** A Hummingbird is lured by tiny flowers. A Blue Jay scolds at an unseen invader. A Cardinal sings out his territorial claim. A Woodpecker begins a new home. And a Parakeet enjoys the wonders of nature.

Learn one basic method of construction; then surround yourself with clay, colorful crepe paper, oil paints and a four-color book of birds, and you're on your way to a miniature aviary! These birds can decorate place cards, complete a mini scene, or just stand alone.

## Basic Construction

From the color photographs on the facing page, select the type of bird you wish to make. Make the body from a small amount of clay. You can use any kind of clay that hardens: clay for firing in a kiln, clay to bake in your oven, or air-drying clay.

**Fig. 1.** To mold the body, roll a small amount of clay in the palm of your hand, shaping it as you roll. Make the body from ½" to 1" long, depending on the size of the bird you are making. Insert fine wire into the underside of the body, pushing the wire in far

enough to hold without coming through the top of the body.

Let the body dry thoroughly, following the instructions for the type of clay you are using. After the clay is thoroughly dry and hard, use very fine sandpaper to smooth any rough places or edges. Paint the body with clear nail polish to seal the clay so that the crepe paper won't discolor later from contact with the clay.

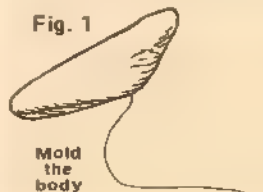
Select crepe paper in the basic color of the species. Using the actual-size patterns shown, cut the basic pattern (the

Our contributing artist, Frances Mitchell, developed the little birds in 1967 for a "God in Nature" theme. Then she began making them for place cards.

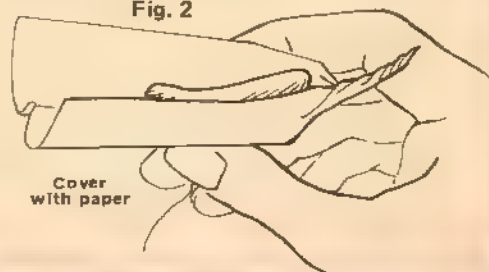
Ms. Mitchell retired in 1974, and began to make the little birds on an "assembly line" basis to give to hospital gift shops and bazaars. She has made several hundred of the birds, in about 22 different species. Her famous hummingbird has even been on the "Tonight" show!

## Basic Construction

**Fig. 1**



**Fig. 2**

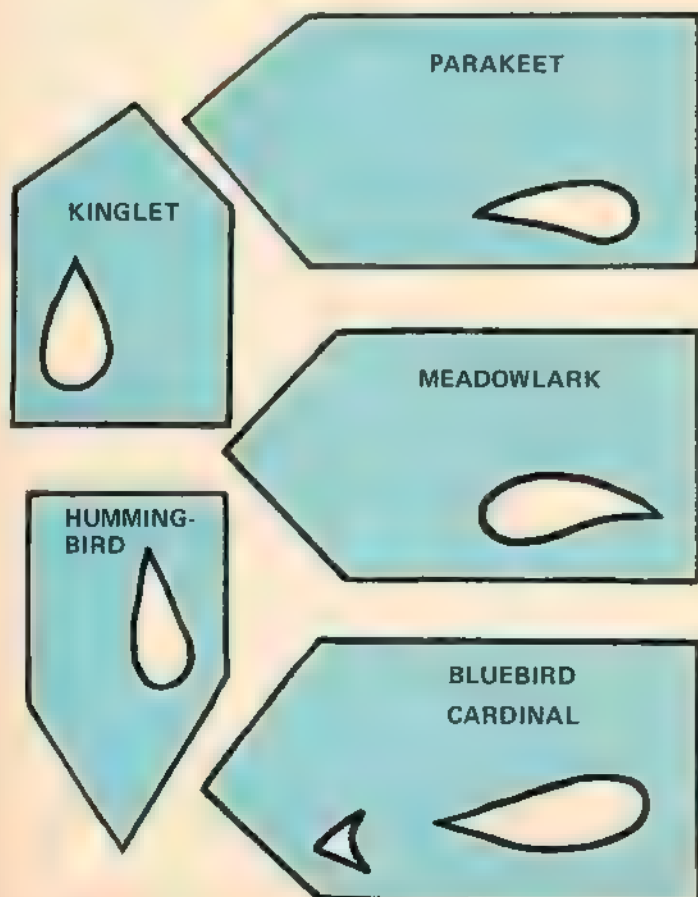








*A MEADOWLARK chirps an early morning greeting. A Kinglet perches in a tiny wooden ring. A Bluebird clipped to a place card welcomes guests.*



basic pattern allows for shaping the beak and tail), the wings, and a crest, if shown.

**Fig. 2.** (See page 48). Insert the wire from the body down through the center of the paper.

Cover the inside of the paper with a thin layer of white glue, placing dots of glue on the paper and then spreading the glue around to cover. Pull the paper up and around, smoothing it as you press it to the body. Trim away excess paper, or fold over and secure with more glue.

Form the tail according to the species, folding under extra width. Use additional glue to hold. Trim the tail with scissors, according to the species — rounding the end as for the blue jay, cutting a V-shape with pinking shears, as for the hummingbird, or tapering to a point as for the parakeet.

For the beak, twist the paper tightly; then wet it with glue, and shape and trim the beak. In the case of the cardinal, the thick beak requires more shaping than twisting. The hummingbird's beak is quite long. The parakeet's beak is shaped by twisting the paper and trimming it, then rolling it under. After forming the beak, coat it with plenty of glue so that it will be very hard when it is dry. Then, let the entire bird dry thoroughly.

Cut out wings (and crest, if appropriate). To glue them on the bird, place a dot of glue on a piece of paper, and apply with a toothpick. Let dry.

Paint markings and details with oil paints, using the book as a color guide. After they are completely dry, coat the beak and eyes with clear nail polish to add realism.

For a base, mold clay about the size of a large marble, and flatten it to  $\frac{1}{4}$ " thick. Paint the top with green enamel, and insert a dry twig. Remove the twig, dip the end in glue, and re-insert. It is necessary to glue because the clay will shrink while drying. Insert and glue miniature plastic or dried flowers around the base the same way.

Paint the centers of the flowers to give them more life. Paint the sides of the base. Let the base dry thoroughly.

Mount the birds as you think of them — for example, the blue jay is always looking down, fussing at something.

To attach the bird, wrap the wire tightly around the twig. Cover the wire with glue. When the glue is dry, paint the wire with brown paint the color of the twig.

Attached to a twig on a little base, each bird may be displayed in a glass dome.

Or, make a mini scene in a wooden ring. Paint the ring. Glue on a colored paper backing. Insert a screw eye in the top for hanging. Then place a crescent-shaped piece of clay in the bottom of the ring, and insert and glue flowers and birds as above.

For a springtime place card, mold and paint a clay nest, glue a bird on the nest. Glue an artificial leaf to a hair clip, and glue the nest on top. Clip to a white card, and write the guest's name on the card. You could also attach a bird to a long twig and insert in a small flower arrangement.

For a breath-taking spring centerpiece, make a variety of these birds and wire them to a small branch inserted in a plaster of paris base. Wire tiny crepe paper leaves and blossoms on the branches.

# INLAID WOOD



**CLOCK.** A delicate design of inlaid wood enhances the oriental allure of this timepiece. By inserting different wood veneers into other wood veneers, a decorative and elaborate pattern is formed. (Instructions begin on page 53.)





# INLAID WOOD

**TRAY.** The rustic appeal of this bold inlay of interlocking diamonds and flowers adds warmth and cordiality to those special occasions. It also makes the perfect setting for displaying figurines.

**PLAQUE.** A wildlife scene is fittingly portrayed in a pattern of contrasting woods. For a window to the world of nature, this inlaid picture can be hung anywhere.



## Materials

You'll need several wood veneers, 1/28 ply; masking tape; white glue; contact cement; a craft knife; sandpaper, coarse and fine; a metal rule; a pencil, silver or gold; wood filler, commercial or a sawdust paste; polyurethane spray; and a wood or plywood surface for mounting your inlay design. Specific tools you will need are listed under each project.

## General Instructions

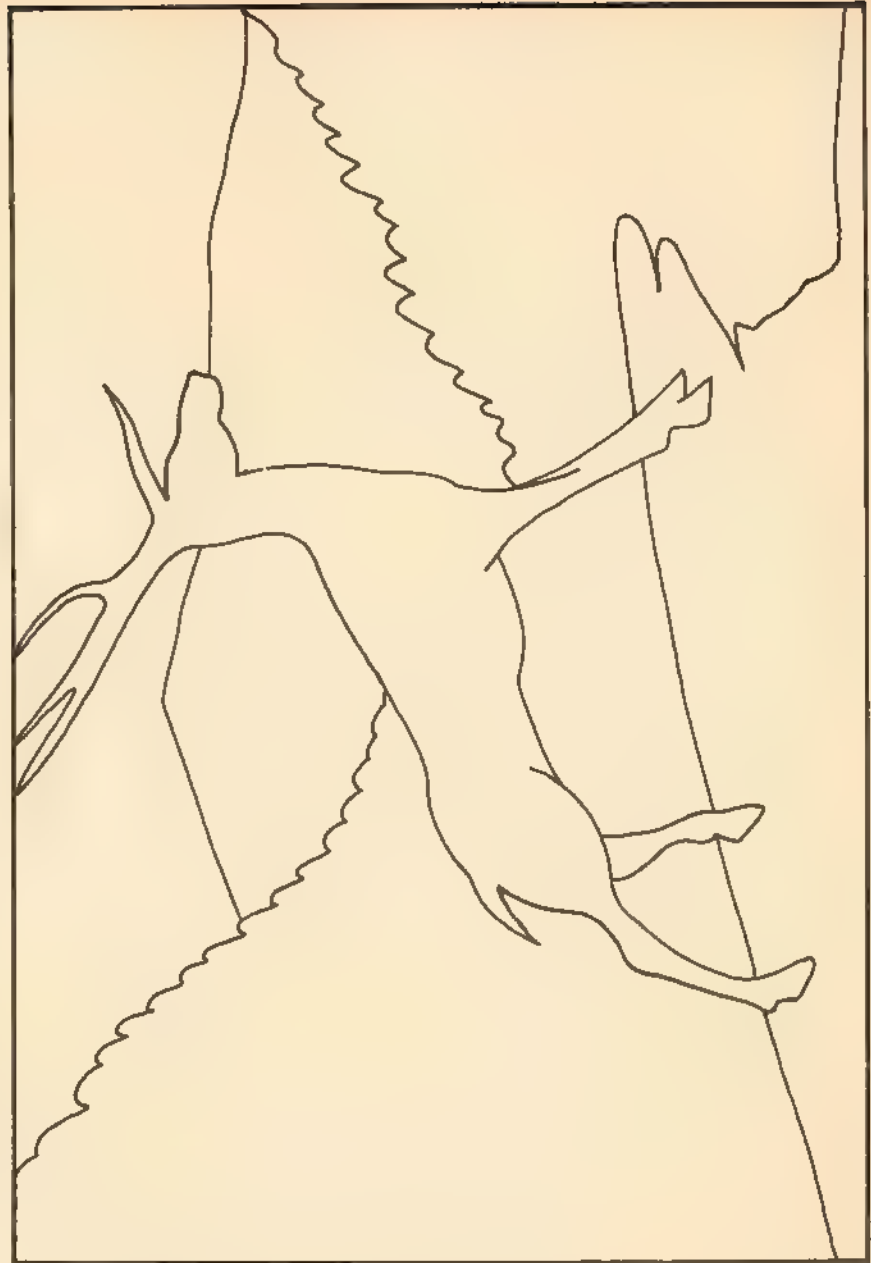
For a better idea of the contrast and the blending qualities of each wood veneer, make a color chart from chips of the various woods. To do so, break off a chip from each wood veneer that you are using, glue them to a board, and spray them with a polyurethane spray. The polyurethane spray not only gives the wood a shine, but it also changes the shade of the wood.

**Step 1.** Trace the pattern of the design you are using on tracing paper. Transfer the design onto the various veneers by turning your tracing over and covering the entire outline with pencil. The markings will come through on the wood. A silver or gold pencil will enable you to get a clear outline on both light and dark woods, and the pencil lines can be sanded out easily after the wood is cut.

**Step 2.** After you have traced a figure onto the particular wood, carefully cut it out with a craft knife (or use a moto tool when cutting out fine detail). Continue to cut out each part of the total inlay design in the same way. Fit all of the pieces together, avoiding large crevices between them. If necessary, trim pieces with the craft knife.

**Step 3.** Tape all the pieces together on the front as you go along with masking tape, using small pieces of tape. Try not to overlap the tape — this will cause bumps in the finished product. It is advisable to tape small pieces of wood together before cutting them out to prevent splitting.

**Step 4.** With your fingertips or a knife, press filler into all the spaces between the pieces. Commercial wood fillers are available, but you can also make a filler with fine sawdust, white glue, and water, mixed to the consistency of paste. A dark sawdust works best as it clearly separates one wood from the other. Be sure to fill every separation thoroughly. Clean off any excess filler with a damp cloth. Place completed inlay on a flat surface and cover it with heavy weights, such as books, or place it between two hard boards and clamp it tightly with C-clamps. Let dry for at least one hour.



**Step 5.** Glue wood inlay to the surface you are using, a wooden plaque or plywood, with contact cement. Brush cement onto the untaped side of the inlay and on the surface. Allow both to dry until the cement is barely sticky to the touch. Use a rolling pin to press inlay onto the surface, making sure it is firmly glued in all spots. Place glued pieces between two hard boards, secure tightly with C-clamps, and let dry for about eight hours.

**Step 6.** When the cement has dried thoroughly, remove the wood from the C-clamps and carefully peel off the tape on the front of the inlay.

**Step 7.** Sand down the entire surface with coarse sandpaper to sand off any glue and to achieve a smooth surface. Finish sanding with fine sandpaper.

**Step 8.** Your surface should now be smooth. Wipe off any sawdust, and add the finishing touch by spraying the entire inlay with polyurethane, satin (for a duller finish) or gloss (for a high-gloss finish). Additional coats of polyurethane can be applied after buffing with 000 steel wool between each coat.

## Plaque

The wood veneers used are as follows:

- A Burl walnut (deer)
- B African mahogany (trees)
- C Standard walnut (rock)
- D. Avodire (mountains)
- E. Maple curly (sky)

Extra materials include a wood plaque, 5" x 7", and a hanger.

Make an accurate drawing of the design on tracing paper (Fig. 1). Follow-



ing Step 1 of the General Instructions, trace the deer onto a piece of A veneer and cut it out with a craft knife. Now, place the deer onto a piece of B veneer, about 5" x 7" (refer to tracing for position of deer), and tape it down. With a sharp pencil, trace the outline of the deer onto the B veneer. Remove the deer, and carefully cut on the inside edge of the outline, leaving an opening for the deer in the B veneer. Insert piece A into piece B. The piece should fall in smoothly, but if not, trim with a craft knife. Tape the pieces together. (See Step 3.)

Position the tracing over the completed section. Carefully trace the outline of the trees and the cliff onto the B veneer. Cut sections C, D and E from the veneer, leaving all of portions A and B intact.

Take sections A and B and place them down over a piece of D veneer. Using the tracing as a guide, trace the outline of the mountains onto the D veneer. Carefully cut out to interlock, as best as possible, into sections A and B. Tape A, B, and D. Using the same technique, cut out sections C and E. Tape all the pieces together.

Finish the plaque by following Steps 4 through 8 of the General Instructions.

When gluing the inlay to the plaque (Step 5), be sure to place the inlay in the exact position the first time — it is impossible to realign the pieces. A safe way to do this is to place a piece of waxed paper onto the plaque, leaving about 1/4" on all sides of the cemented plaque showing. Line up two corners of the inlay to the plaque, press it in place, and slip the waxed paper out. Then, press the remainder of the inlay into place.

### Tray

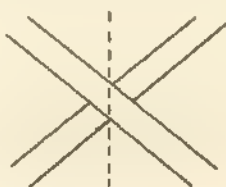
The wood veneers used are as follows:

- A. Benin
- B. Crotch walnut
- C. African mahogany
- D. Redwood burl
- E. Maple birdseye
- F. Rosewood

Extra materials you'll need include a piece of 1/4" plywood, about 17" x 21"; a miter box; unfinished pine framing materials.

Make a tracing of the center floral design and of the corner flowers from the patterns given. Transfer the flowers onto the different woods. (See Step 1.) The flowers are made from crotch walnut, burl redwood, and African mahogany. Carefully cut out the flowers and leaves, and tape. (See Steps 2 and 3.)

Begin building mitered diamonds around the center flowers and leaves, tracing and cutting out for the petals and leaves. The first diamond is cut 3/4" wide from birdseye maple and is built around the center flowers and leaves, the second diamond is 3/4" benin and is built around the first diamond, the third is 1" redwood and is built around the second, the fourth is 1/4" birdseye maple, the fifth is 1" rosewood, the sixth is 3/4" benin, and the seventh and last is 3/4" maple.



When laying the strips for a diamond pattern, overlap two ends so that they are at right angles to one another. Cut through both strips at the meeting point to create a mitered effect. (See Fig. 2.) When cutting these strips, use a metal rule and a craft knife. Repeat this process, taping as you go along and incorporating the corner flowers into the last few strips. Trace the backing of the center and the corner flowers on benin veneer, using the original tracing and the cut-out, taped inlay as a guide. Fit pieces together and tape.

Follow Steps 4 through 8 of General Instructions. Before gluing the inlay to the cut sheet of 1/4" plywood, spray both sides of the plywood with polyurethane to prevent warping.

With a metal rule and craft knife, square off the completed inlay. Make a matting from the mahogany veneer the width you desire. Then, glue the matting strips to the inlay with contact cement, secure with C-clamps, and let dry. Frame the finished piece with pine molding mitered on all four corners. Use the miter box for this. Glue the molding to the matting with white glue, secure, and let dry.

### Clock

The wood veneers used are as follows:

- A. Benin
- B. Crotch walnut
- C. African mahogany
- D. Redwood burl
- E. Maple burl
- F. Rosewood
- G. Walnut burl

Extra materials you'll need include a moto tool with engraving cutter bit; a sheet of 1/4" plywood; a compass with blade; a hand saw; a T-square; clock mechanism; and a set of clock hands.

With the hand saw, cut the pieces for the body of the clock from the sheet of 1/4" plywood — two side pieces, 4" x 12"; top and bottom pieces, 4" x 9"; a front piece, 9" x 12"; and a back piece, 9" x 12" with a 4" x 8" access opening for replacing and servicing the motor of the clock. Spray all the pieces with polyurethane to prevent warping; let dry, and set aside.

Make an accurate drawing of the design (Fig. 3) on tracing paper. Follow Step 1 of the General Instructions and transfer entire design onto maple veneer. Cut out completed traced design (with exception of clock dial and numerals) with the moto tool.

Starting with the butterfly, make a tracing of it on walnut burl. Cut out all the markings of the butterfly to achieve the lacy details. Select various woods to fill in the hollows; carefully trace and cut out, taping as you go along. Select contrasting and blending woods for the flowers. Trace design on wood, and cut out the figures, constantly taping pieces together as you insert them into cut-out maple veneer.

With a compass cutter, cut out the outside diameter of the maple background. Lift out the cut-out of the maple dial and set aside.

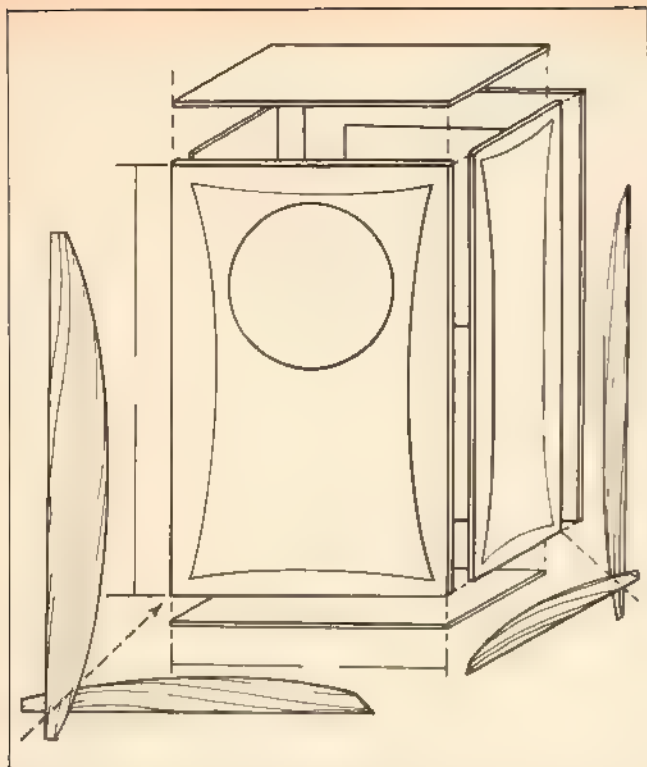
Place inlay on a sheet of benin veneer. Adjust compass slightly and scribe a 5/16" circle out of the benin veneer. Insert in dial. Adjust compass again to cut out maple to fit inside of benin veneer ring. Place maple dial in position and tape securely. With a craft knife, cut out the numerals and the number slots, using benin and mahogany. Insert in place and tape.

Follow Steps 4 through 7 of the General Instructions. When piece is completely sanded, drill a hole in the center of the dial to accommodate the clock motor shaft.

Glue the sides, front, and back pieces together with white glue. When dry, glue in the top and bottom pieces. (See Fig. 4.) Fill in spaces with putty, and sand entire box smooth.

Miter all four strips cut from mahogany, using a straight edge and craft knife. (Fig. 2.) Apply mahogany strips to sides, top and bottom of front panel with contact cement. When strips are dry, sand

When front panel is completely dry, accent center of flowers, butterfly, leaf veins, and other details with a wood burning tool for contrast.



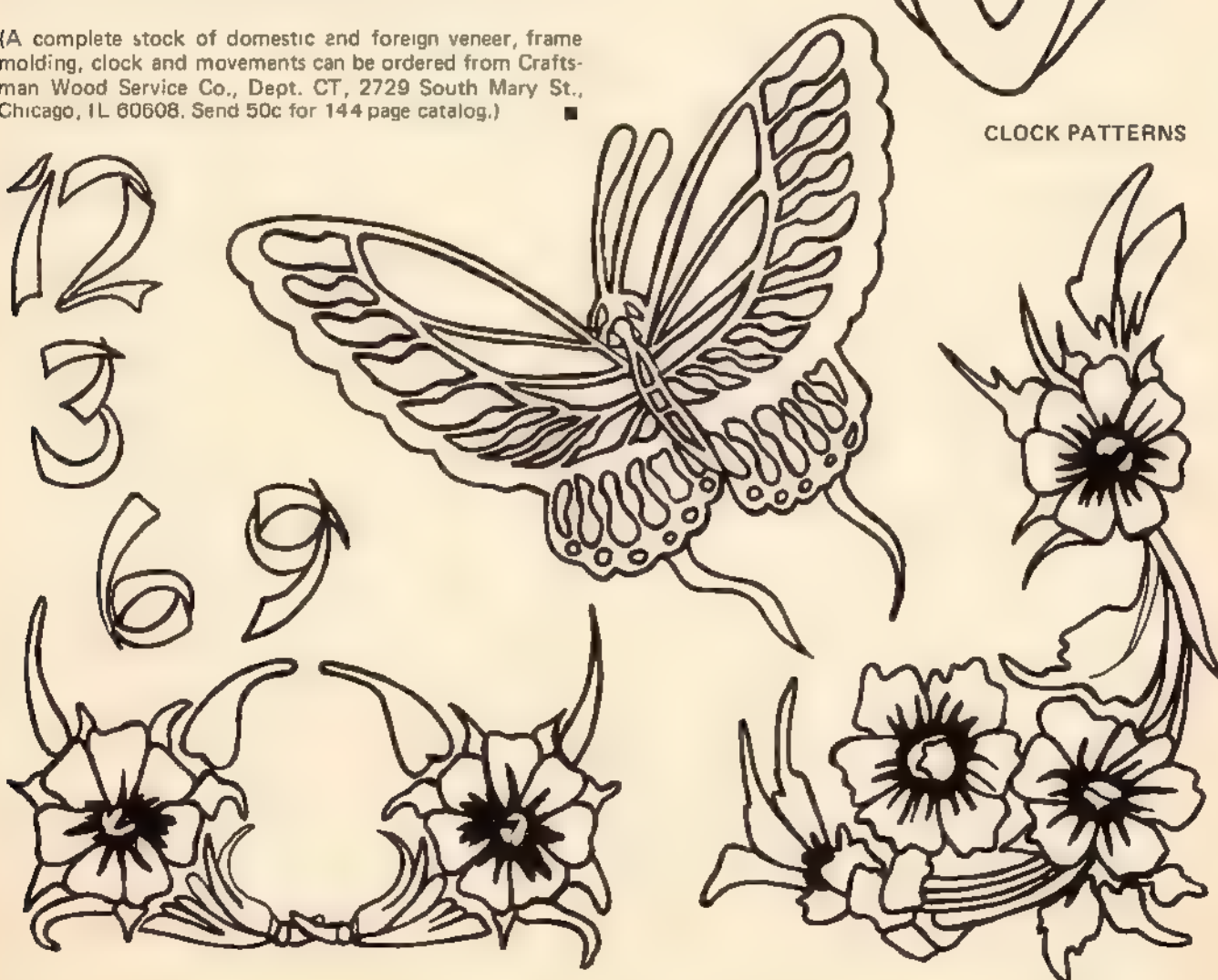
Spray entire clock with polyurethane; then, insert the motor shaft into back and connect the hands of the clock.

(A complete stock of domestic and foreign veneer, frame molding, clock and movements can be ordered from Craftsman Wood Service Co., Dept. CT, 2729 South Mary St., Chicago, IL 60608. Send 50c for 144 page catalog.) ■

TRAY PATTERN



CLOCK PATTERNS





**Crochet (from page 47)**

**Final Round** — Ch 1, work 1 sc in same place as sl st, \* 1 sc in back loop of next ch 1, 1 sc in back loop of next dc; repeat from \* around, end 1 sc in back loop of last ch 1; join with sl st in first sc of round. Fasten off.

**Trimming** — If desired sew 11 beads evenly spaced at center of each of 3B stripes as illustrated.

**Cords** — With A, leaving 4-in. end, make a ch about 26 ins. long. Fasten off, leaving 4-in. end.

Beg. at first mesh weave cord in and out through meshes, ending at 16th mesh. Knot 4-in. ends tog. close to ch; if desired slide 1 bead up to knot, knot ends tog. again just below bead. Trim ends evenly. With B make 2nd cord in same way. Beg. at 9th mesh weave cord in and out through meshes, ending at 8th mesh. Finish as for first cord.

**Final Round** — Holding edge to desired head size, work 1 sl st in back loop of each sc, join with sl st in first sl st. Fasten off.

If desired sew 9 beads evenly spaced at center of B stripe between A stripes.

### **Cape One Size**

**Materials:**

Bear Brand or Fleisher's  
Machine Washable  
Twin-Pack Win-Knit

**Crochet Hook:** Size H — or size you require to obtain gauge.

**Gauge:** 4 dc = 1 in.  
6 rows = 4½ ins.

**Finished Measurements:**

Width at neckline — 20 ins.  
Width at top of arm slit — 56 ins.  
Lower edge — 56 ins.

**Row 1** — right side — Ch 64 for neck edge, work 1 dc in 4th ch from hook and in each of next 3 ch, \* ch 1, skip next ch, 1 dc in each of next 5 ch; rpt from \* 8 times, ch 1, skip next ch, 1 dc in each of last 2 ch for right front border; 10 groups of 5 dc and front border

**Row 2** — Ch 3, turn, skip first dc, 1 dc in next dc for front border, \* ch 1, skip ch-1, 1 dc in each of next 2 dc, 2 dc in next dc, 1 dc in each dc to end of group; rpt from \* 9 times, working last dc in top of ch 3; 10 groups of 6 dc and front border.

**Note:** Ch 3 at beg. of row counts as 1 dc.

**Row 3** — Ch 3, turn, skip first dc, 1 dc in next dc, 2 dc in next dc, 1 dc in each dc to end of group, \* ch 1, 1 dc in each of next 2 dc, 2 dc in next dc, 1 dc in each dc to end of group; repeat from \* 8 times, ch 1, 1 dc in next dc, 1 dc in top of ch 3; 10 groups of 7 dc and front border.

Rpt rows 2 and 3 until 16 rows from beg.; 10 groups of 20 dc.

**Divide for Left Front and Arm Opening** — Row 17 — Ch 3, turn, skip first dc, 1 dc in each of next 19 dc, ch 1, 1 dc in each of next 10 dc.

**Row 18** — Ch 3, turn, skip first dc, 1 dc in each of next 9 dc, ch 1, 1 dc in each of next 19 dc, 1 dc in top of ch 3

Rpt last 2 rows until 12 rows above dividing row. Fasten off. Mark last dc made

**Back** — Row 17 — Right side facing, join yarn with sl st in next free dc on row 16, ch 3, 1 dc in each of next 9 dc, ch 1, \* 1 dc in each of next 20 dc, ch 1. Repeat from \* 5 times, 1 dc in each of next 10 dc.

**Row 18** — Ch 3, turn, skip first dc, 1 dc in each of next 9 dc, ch 1, \* 1 dc in each of next 20 dc, ch 1; rpt from \* 5 times, 1 dc in each of next 9 dc, 1 dc in top of ch 3.

**Row 19** — Ch 3, turn, skip first dc, 1 dc in each of next 9 dc, ch 1, \* 1 dc in each of next 20 dc, ch 1; rpt from \* 5 times, 1 dc in each of next 10 dc.

Repeat last 2 rows until 12 rows above dividing row. Fasten off.

**Right Front** — Row 17 — Right side facing, join yarn in next free dc on row 16, ch 3, 1 dc in each of next 9 dc, ch 1, 1 dc in each of next 20 dc, ch 1, 1 dc in next dc, 1 dc in top of ch 3.

**Row 18** — Ch 3, turn, skip first dc, 1 dc in next dc, ch 1, 1 dc in each of next 20 dc, ch 1, 1 dc in each of next 9 dc, 1 dc in top of ch 3.

**Row 19** — Ch 3, turn, skip first dc, 1 dc in each of next 9 dc, ch 1, 1 dc in each of next 20 dc, ch 1, 1 dc in next dc, 1 dc in top of ch 3.

Rpt last 2 rows until 12 rows above dividing row. Fasten off.

**Joining** — Row 29 — Right side facing, join yarn in marked dc on left front, ch 3, skip first dc, 1 dc in each of next 19 dc, ch 1, 1 dc in each of next 10 dc, 1 dc in each of next 10 dc on back, ch 1, \* 1 dc in each of next 20 dc, ch 1; rpt from \* 5 times, 1 dc in each of next 10 dc, 1 dc in each of 10 dc on right front, ch 1, 1 dc in each of next 20 dc, ch 1, 1 dc in next dc, 1 dc in top of ch 3.

**Row 30** — Ch 3, turn, skip first dc, 1 dc in next dc, \* ch 1, 1 dc in each of next 20 dc; rpt from \* working last dc in top of ch 3.

**Row 31** — Ch 3, turn, skip first dc, 1 dc in next 19 dc, ch 1, \* 1 dc in each of next 20 dc, ch 1; rpt from \* 8 times, 1 dc in next dc, 1 dc in top of ch 3.

Rpt last 2 rows until 39 rows from beg. Fasten off.

**Arm Edging** — Right side facing, join yarn at end of back edge of opening, ch 3, with care to keep work flat,

work dc along back edge of opening. Fasten off.

Join yarn at end of front edge of opening, work sc along front edge. Fasten off. Sew ends of back edging over front edging.

**Front and Neck Edging** — Right side facing, join yarn with sl st at lower right front edge, with care to keep work flat, work sc along front edge, around neck holding to size and along left front edge. Fasten off.

Sew on buttons. Use spaces between dc on border for buttonholes. Block.

### **Shoulder Tote Bag**

**Materials:**

Bucilla Multi-Craft Yarn,  
2 oz. skeins.  
Color A — 2  
Color B — 1

**Crochet Hook:** Size K — or size you require to obtain gauge.

**Gauge:** 2 hdc = 1 in.  
3 rows = 2 ins.

**Granny Square for Flap** = approximately 10 ins. square.

**Gauge:** 2 hdc = 1 in.  
3 rows = 2 ins.

**Strip for Bag** — Row 1 — Right side — With A ch 21 for top of back of bag, work 1 hdc in 3rd ch from hook, 1 hdc in each remaining ch to end; 20 hdc, including turning ch.

**Row 2** — Ch 2, turn, work 1 hdc in 2nd and each of next 17 hdc, 1 hdc in top of turning ch; 20 hdc.

**Note** — Ch 2 at beg. of row counts as 1 hdc.  
Repeat row 2 until 29 rows — about 19 ins. from beg., end on right side at top of front of bag.

**Final Row** — Ch 1, turn, work 1 sl st loosely in each hdc. Fasten off, leaving about 24-in. end for sewing side seam.

**Square for Flap** — Finished square should measure approximately 10 ins. square.

**Note** — All rounds are worked from right side.

**Round 1** — Right side — With A ch 4, join with sl st in first ch to form ring. Ch 3, work 2 dc in ring, \* ch 2, work 3 dc in ring; repeat from \* twice more, ch 2, join with sl st in top of ch 3; 4, 3-dc groups. Fasten off.

**Note** — Ch 3 at beg. of round counts as 1 dc.

**Round 2** — Join B with sl st in any ch-2 space, ch 3, work 2 dc, ch 2, 3 dc all in same space for first corner, \* ch 1, work 3 dc, ch 2, 3 dc all in next ch-2 space for corner; repeat from \* twice more, ch 1, join with sl st in top of ch 3; 8, 3-dc groups. Fasten off.

**Round 3** — Join A as before in any ch-2 corner space, ch 3, work 2 dc, ch 2, 3 dc all in same space, \* ch 1, 3 dc in next ch-1 space, ch 1, work 3 dc, ch 2, 3 dc all in next corner space; repeat from \* twice more, ch 1, 3 dc in next ch-1 space, ch 1, join as before; 12, 3-dc groups. Fasten off.

**Round 4** — Join B in any ch-2 corner space, ch 3, work 2 dc, ch 2, 3 dc all in same space, \* work ch 1 and 3 dc in each of next 2 ch-1 spaces, ch 1, work 3 dc, ch 2, 3 dc in next corner space; repeat from \* twice, work ch 1 and 3 dc in each of next 2 ch-1 spaces, ch 1, join; 16, 3-dc groups. Fasten off.

**Round 5** — Join A in any ch-2 corner space, ch 3, work 2 dc, ch 2, 3 dc all in same space, \* work ch 1 and 3 dc in each of next 3 ch-1 spaces, ch 1, work 3 dc, ch 2, 3 dc all in next corner space; repeat from \* twice more, work ch 1, 3 dc in each of next 3 ch-1 spaces, ch 1, join; 20, 3-dc groups. Fasten off.

**Final Round** — With B make loop on hook, from right side work 3 sc in any ch-2 corner space, † 1 sc in each of next 3 dc, \* 1 sc in ch-1 space, 1 sc in each of next 3 dc; repeat between \*'s 3 times, 3 sc in corner space; repeat from † 3 times, end last repeat with 1 sc in each of 3 dc, join with sl st in first sc. Fasten off, leaving 24-in. end for sewing.

**Shoulder Strap** — With B ch 90, break B, draw loop of A through B loop on hook and with A work 1 sc in 2nd and each remaining ch. Fasten off.

**Final Row** (Rt. side). With B, working from same side as previous row, work 1 sl st in back loop of each sc, keeping same tension as sc row. Fasten off.

**Button** — With A ch 2, working tightly, work 4 sc in 2nd ch from hook.

**Next Round** — Continuing around work 2 sc in each sc; 8 sc.

**Final Round** — 1 sc in each of 8 sc, sl st in next sc. Fasten off, leaving 10-in. end. Thread end in tapestry needle and run gathering thread around top of last round; stuff button with A, draw up gathering thread tightly and fasten securely, leaving end to sew on button.

**Finishing** — Fold 19-in. piece across 15th row with wrong side inside. Thread attached A yarn in tapestry needle, sew side edges tog. with an overhand st, matching rows and keeping seam as elastic as crochet fabric. With A sew other side in same way. Pin about 1 in. of each end of shoulder strap to inside of top of bag, having right side of strap to wrong side of bag, and center of strap at side seam. Sew on strap securely with A. Pin last side edge of square worked to top of back of bag so that right side of square will be on right side as shown. Using attached B yarn sew edge of square to back of bag with an overhand st, sewing through top loop of sc on square only, leaving inner loop free. With flap folded over to front of bag

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as shown, mark position of button on front at center of center space on 2nd round of flap. Sew on button.

### Pillow

#### Materials:

Bear Brand or Fleisher's  
Machine Washable  
Winsome, 2 oz. skeins  
Color A — White - 1  
Color B — Navy - 1  
Color C — Scarlet - 2  
14 in. round pillow form.

**Crochet Hook:** Size F.

**Gauge:** 9 sts = 2 ins. 4 rows = 2 ins.  
With A ch 183.

**Row 1** — Work 1 sc in 2nd ch from hook and in each of next 9 ch, 3 sc in next ch for upper point. 1 sc in each of next 10 ch, (skip next 2 ch for lower point, 1 sc in each of next 10 ch, 3 sc in next ch for upper point, 1 sc in each of next 10 ch) 7 times, with care not to twist, join with sl st in back loop of first sc.

**NOTE** — Turn for beg. of each rnd. Work all sc in back loop of sc of previous rnd. Always work the 3 sc for each upper point in center — the 2nd st — of upper point on previous rnd.

**Round 2** — Ch 1, turn, skip next sc, work 1 sc in each of next 10 sc, 3 sc in next sc — the 2nd sc of upper point on previous rnd — 1 sc in each of next 10 sc, (skip next 2 sc, 1 sc in each of next 10 sc, 3 sc in next sc, 1 sc in each of

next 10 sc) 7 times, join with sl st in back loop of first sc. Fasten off.

**Round 3** — Turn, skip 1 sc to left of joining st, with loop of B on hook work 1 sc in back loop of each of next 10 sc, 3 sc in back loop of next sc, 1 sc in each of next 10 sc, rpt between ( ) of Rnd 2, 7 times, join as before.

**Round 4** — Same as Rnd 2.

**Round 5** — With C, work as for Rnd 3.

**Round 6** — Same as Rnd 2, but do not fasten off.

Continuing with C, work 10 rnds more same as for Rnd 6. Fasten off.

**NOTE** — Always work first rnd of a color as for Rnd 3.

Work 2 rnds A, 12 rnds B, 2 rnds A, 12 rnds C, 2 rnds B and 2 rnds A.

**FINISHING** — With double strand of yarn draw the 8 points at one side tog. and tie securely. Draw ends through to wrong side. Insert pillow form. Draw the 8 points at open side tog. and complete as for opposite side

**Pom-pom** — Make 1 each of B and C — Using 2 strands of yarn, wind around a 2 in. cardboard about 55 times. With double strand of yarn, tie tightly and securely through loops at one side, leaving ends to sew to pillow cover. Cut through loops at opposite side. Trim to shape. Sew pom-pom over center on each side. ■



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Dates to Remember (from page 8)

information write: Beverly Butler, Box 119, Limestone, AR 72646.

**APRIL 29 - 30. AUSTIN, TX.** Annual Austin Stitchery Guild Show. In the fellowship hall of the Church of the Good Shepherd, 2206 Exposition. Public invited to display crewel, needlepoint, quilting, and embroidery. Admission: \$1.00. For information write: Ms. Modina Lyons, 4208 Burney Dr., Austin, TX 78731.

**APRIL 30 & MAY 1. MOBILE, AL.** The Port City Craftsmen and the Recreation Club of the University of South Alabama Spring Craft Show. All crafts including art. Fee \$15.00. Write: Port City Craftsmen, P.O. Box U1028, University of S. Alabama, Mobile, AL 36688.

**APRIL 30 & MAY 1. LAKE WACCA-MAW, NC.** The Ninth Annual Arts and Crafts Festival of Southeastern North Carolina. At the Boys Homes Campus. Noon to 6:00 p.m. Admission: \$1.00 for adults, 50c for 6 - 18 years, free under 6.

**MAY 6 - 8. DENISON, TX.** Fifth Bi-annual Art & Crafts Show and Sale. Contact: Mrs. John R. Summers, 4200 Ansley Lane, Denison, TX 75020.

**MAY 10 - 14. AUBURN, MA.** Auburn Mall Arts and Crafts Show. Open to all original art, sculpture and crafts. Fee \$60.00. Send photographs with request for application to: Mall Marketing Services, Inc., 1200 Massachusetts Ave., No. 42E, Cambridge, MA 02138.

**MAY 14. LAWTON, OK.** Spring Fling — one day bash of the best of arts, crafts, and hobbies. Held at the Women's Exhibit Building, Comanche County Fairgrounds. 10:00 a.m. to 5:00 p.m. Admission Free. For information write: Carl B. O'Daniel, Lawton Craft, Art & Hobby Association, P.O. Box 5824, Lawton, OK 73504.

**JUNE 11 & 12. STAMFORD, CT.** Andrea's Gift Show featuring hand-crafted merchandise from all over New England. Held at Stamford Catholic High School. Exit 8 Conn. Turnpike, or Exit 35 Merritt Parkway. 10:00 a.m. to 5:00 p.m. Admission and parking free. For information contact: Kitty Osker, Andrea's, 959 High Ridge Rd., Stamford, CT 06905.

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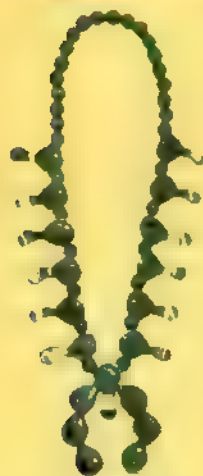


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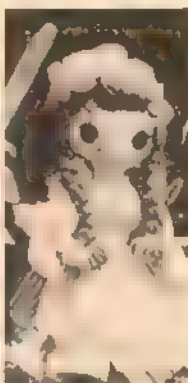
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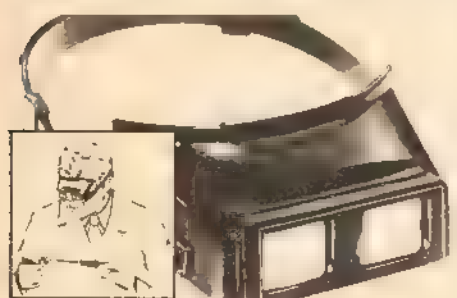
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(Continued on page 64)



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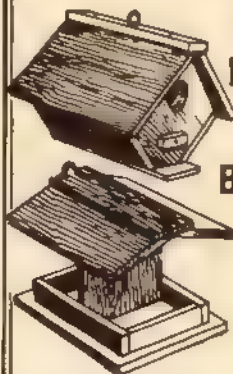
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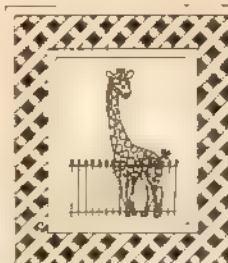
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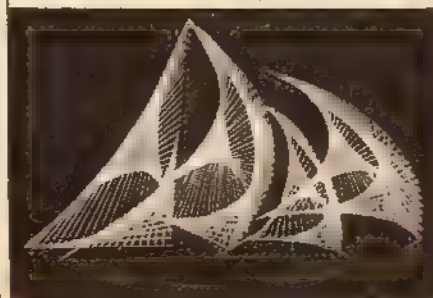
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Would you know where I could buy silk scraps from a tie factory? Could you send me a list of factories where men's ties are made, and the address of their companies?

Mrs. Georgia P. Smith  
Mt. Washington, KY 40047

We don't have access to such a list, but you might try a number of garment factories, too. Readers, do you know of a source for silk scraps?

In the December/January Crafts 'n Things the directions for string art snowflakes call for "brushing glaze." What is this, and where do I find it? I have used white glue on crochet cotton ones. Will it work?

Ruby Masterson  
391 W. 9th St.  
Prineville, OR 97754

Brushing glaze simply means any clear plastic brush-on glaze or varnish, which can be found in most craft or paint stores.

While visiting in El Paso, Texas, I saw a large rooster cut out of plywood and covered with different-colored nails. Could someone please tell me where I can get the rooster pattern and the instructions for making it?

Mrs. Ruth McClure  
13145 N.W. 91st Street  
Yukon, OK 73099

If any of you have information about this pattern, Mrs. McClure would love to hear from you.

This is the very BEST magazine yet! I don't ordinarily write to magazines, but I can't believe the fantastic usefulness of this one. I can't say enough about it! I show it to everyone!

Pennie Jo Jonas  
6319 Sloan  
Kansas City, KS, 66104

Stop! You're making us blush. (But we love it.) Thanks so much for your encouragement.

I was wondering if anyone had patterns for battenberg embroidery.

Mrs. Lucy Weber  
Box 222  
Plainview, NE 68769

Apparently, this is a technique from yesteryear. I hope some of you embroidery enthusiasts can help.

I have just finished reading, "Art Fair Know-How," by Irene Partridge, and am I ever glad I did. I have picked up many "tidbits" from the article

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that will be most helpful in my future displays. Thank you.

Mary E. Tiffin  
4045 Dobson  
Skokie, IL 60076

Thank you for letting us know we're on the right track. I hope more of our readers will offer suggestions and give us a better idea of what types of craft articles they'd like to see.

I made some nice earrings from wooden beads, lanyard wire and pierced earring mountings (or loops). Double-knot one end of the wire; then add 4 beads of the same color, and shape so that the beads form a square. Tie another double knot, and then add a loop. Slip the earring mounting through the loop, and they're ready to wear. They really look super in different colors!

Mary Vuocolo  
15 Reservoir Avenue  
Jersey City, NJ 07307

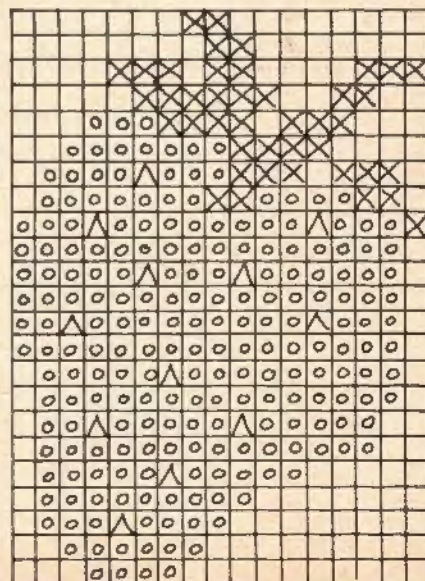
How nice of you to share your clever idea with us! We're sure our readers will have fun making and wearing them, too!

I would like to know if any reader would know where I could get a copy of *Leather Craft* of February or March, 1974. It has a pattern for a "possible" bag. My brother collects and uses black powder guns, and I would like to make him this bag.

Mrs. Donald Law  
RR 2  
Nevis, MN 56467

I have searched through our resource directions, but to no avail. Perhaps some of our readers are familiar with *Leather Craft*. ■

Strawberry Pattern - page 45.



O-B    A-C    X-D



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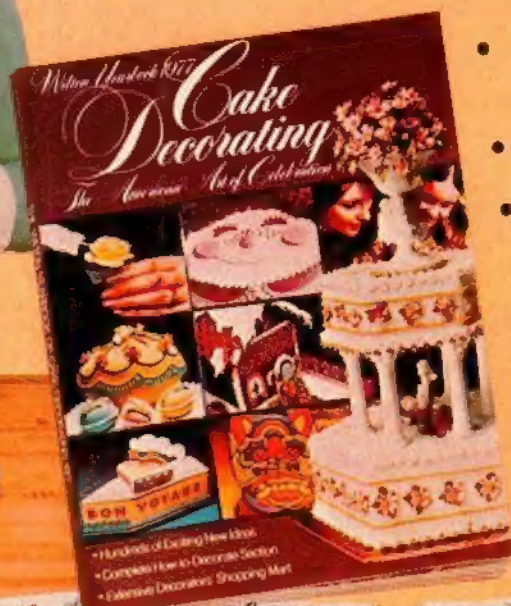
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